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PREFACE.

The progress of music having of late years been so rapid and extensive, it is much to be regretted that a production similar to the one now brought out has not been attempted by those who, from attainments and position, were qualified for such an undertaking. The number of Tune-Books are, indeed, overwhelming, but few are of such a description as to furnish a simple and sufficiently comprehensive selection of music suitable to the various metres in ordinary use, and yet withal so limited in price as to come within the reach of those without whom prayer and praise cease to be congregational.

There is nothing, which could tend so effectually to give life and energy to our gatherings together for the worship of God, as the privilege of giving vent to our feelings in becoming and suitable musical expression. To assist in such most desirable object is the aim of the compiler of this manual.

There are various opinions entertained as to the kind of music most fitting for the public services of the sanctuary; but the safest way to arrive at a sound judgment on the question is, to study it in a practical point of view. The cultivation of music of every description among the middle and lower classes of our towns and villages, has had the effect of improving the national taste; this has created a wish to return to the simple melodies and the more comprehensive and rich harmonies of the old masters; and in proportion to the facility for becoming acquainted with compositions of a higher standard of excellence, has there been a tendency to a better style of Psalmody throughout the country. It is a great mistake to suppose that comparatively few are so gifted by nature as to be competent to take an active part in singing in the congregation. The children of the lower orders in particular are extremely quick, when properly instructed, in learning musical tunes. Neither could anything be suggested so likely to bring together and cordially unite all classes in most parishes, as a disposition manifested on the part of the upper ranks of society to contribute towards, and take a lively interest in, the musical training of the population around them: and it would at the same time have a visible effect upon the tone of moral feeling of entire districts. Music is the only universal language distributed among the scattered tribes of the earth, and its tones find a response, more or less, in the feelings and affections of all. The music best adapted to the wants of a population like ours, so advancing in education, is that in which all shall have the advantage of taking the part suited to their compass of voice, without undue prominence of melody being given to any part in particular—such was the general character of the older Psalmody of the Protestant Churches; and its main excellence consisted in a judicious distribution of *melody* to the several parts, so that each voice might have its just proportion of variety: whereas in the modern style, the *melody* is too often confined to one or two parts, while the other voices are left to fill up the harmony mechanically, with scarcely any melodic progression at all.*

It is well known that in an ordinary band or orchestra, however excellent the individual performers might be, no composition can be properly executed unless attention be paid to the working of the whole set of performers, and care taken that all the instruments and voices are so regulated as to produce uniformity of expression and effect; and it would be a sign of bad taste and worse discipline for any musician to make himself heard more prominently than his companions in concert—and if we find this so essential in places where we assemble for diversion and amusement, how much more zealously should we strive, whenever we are gathered together for the solemnities of the worship of our God, to carry out the same principle, and so co-operate in our share of the harmony, that the good effects of our exertions may be felt by the congregation at large; and more especially when we reflect that our object in coming together is for edification, and that we may realise those heavenly joys which music is thus in a measure permitted to anticipate? The praise which should prevail in our devotional services ought to be of a peculiar caste, simple in its mechanical structure, social in its complexion, and withal sufficiently varied and attractive in its melodies to rivet the attention and draw out the sympathies of those who are engaged in its celebration.—It should not be an imitation of the pedantry and fastidious uses of the cathedral choirs, nor, on the other hand, disfigured by the undisciplined exuberance of the less favoured conventicle;—but a principle should be prescribed which we see carried out in ordinary life, in every grade of the social system—namely, an endeavour to realise that

* See No. 78, first and last lines of the tenor part; No. 86, seventh and eighth line of tenor part; No. 111, first, third, and last of alto; No. 153, second line of alto; No. 163, first line of alto; No. 174, last line of tenor.

freedom of intercourse and sympathy of feeling, which we find within the domestic circle in particular. Neither the splendour of the drawing-rooms and halls of our nobility, nor the free and easy merriment of the social parties in humble life, afford to either of these classes that genuine enjoyment and ease, which is never wanting where the domestic hearth unites together the members of each household, and the affectionate yearnings of the heart are allowed to have their full development and healthful exercise. We profess to meet together as the children of a common Father, when we are assembled in His house of prayer and praise. There, if anywhere, all worldly associations should be kept as much as possible banished from the midst of us, so that neither the finished and ornate compositions of the Oratorio, nor the exciting and scenic exhibitions of the theatre, nor the soft and luxurious melodies of either concert or ball-room, should be encouraged to greet us within that retired circle; for we profess to have retreated thither in order to escape from their tainted atmosphere. It has consequently been deemed expedient to reject all tunes whose origin can be traced to any such sources.

The manner in which, for the most part, our public services are conducted in this particular, is most deplorable, and anything but congregational. In many instances we are doomed to listen to the unisonous din of Sunday School children, whose shrill voices are enough to overpower the strongest nerves; in other places we have to witness a professional display of performers more akin to the stage of a theatre or the benches of an orchestra than the simple praises of the Reformed Protestant Churches of the 19th century. It is pitiable, when we come to reflect that, in many congregations, where there are such ample materials for the best singing, there should be no effort made to remedy these gross anomalies—when we know that sums, the tithe of which would form a fund more than adequate for the wants of the Parish Choir, are expended by individuals upon the cultivation of music of the most difficult and complex character, while voices thus cultivated, possessing qualities of the highest order, full in compass, rich in tone, are considered either utterly useless or out of place in celebrating the Praises of God. Surely there must be something radically unsound in a state of things like this. The evil is so complex that it is difficult to grapple with it: obviously the first step should be to provide our congregrations with materials for praise, so that there shall be no greater difficulty in procuring copies of the book of tunes than of the selection of psalms and hymns, or any other help to their devotions. This being done, pains should next be taken not only to instruct, but to train, a certain number after the method of Hullah and Mainzer (to whom we are chiefly indebted for any improvement that we can boast of in this particular), and then, by judiciously distributing a few leading voices in various parts of the edifice (in addition to those who shall form the main stay of the congregational choir), a change would soon be perceptible, and the beneficial effects appreciated by all. Why should the people be left uncared for, and not recognized as the body of the Church visible? are they to be preached at from the Pulpit? sung to by the Choir? prayed for from the Desk? and then, after this, shall we complain of the absence of the poor of the flock from our great buildings, and their frequenting those places where their feelings may, at any rate, find a vent in accents of praise, and where they have the privilege of enjoying and participating in one of the essentials of public worship? They who have carefully and prayerfully given their time and attention to the cultivation of congregational music to promote this object, can testify, that the success has been most remarkable, even with the least promising materials. It must, however, be always borne in mind, that no subject, Theology excepted, is likely to stir up more strife than the musical element, because it is so mysteriously blended with the whole nervous system of man's nature, and necessarily affects each individual according to the susceptibility of his temperament; any effort, therefore, to improve the taste and correct the evils of our system of Psalmody must be undertaken with much Christian precaution and forbearance; while due consideration should be paid to the prejudices or ignorance which may prevail in any particular locality. We have to mourn over the utter neglect, one may almost call it contempt, into which the science (to say nothing of the art) of music has fallen in all our seats of learning, we believe, without exception; and if the country at large is suffering by reason of this, there can be no difficulty in tracing the evil up to its proper source. We know that our ablest scholars, sent forth to take the lead both in Church and State, depart from all our Universities without receiving even the rudiments of a musical education. We can never expect the fruits of harmony to abound where the very science of harmonic modulation is ignored. Why should that art, which is all powerful to excite the passions, to call forth the tenderest emotions, to soothe and regulate the feelings and affections of an immortal soul, not have its proper sphere and development? Why should we not, at any rate in Oxford, recall it to take its place among the sciences, and unite together in one harmonious radiance the seven-branch lustre of our flickering academic lamp? * * * * *

Music ought to be made an essential element in every place of public instruction—the rule not the exception—because where there might not be a natural talent for the vocal department, we would affirm, that low indeed in the scale of intelligence must that mind be which cannot be taught the simple alphabet of only seven letters peculiar to that language, in which universal nature shows forth the praises of its Lord. Why does Germany stand out so pre-eminent in its musical pretensions? why may not we bear a comparison with the natives of that climate where harmony seems indigenous?

The answer is ready, the solution simple: music with them forms as integral a portion of education, as reading, writing, and arithmetic do among ourselves. Dr., Burney in his Travels through Germany,* so far back as 1772, makes the following remarks.—"I crossed the whole kingdom of Bohemia, from south to north; and being very assiduous in my inquiries, how the common people learned music, I found out at length, that, not only in every town, but in all villages, where there is a reading and writing school, children of both sexes are taught music.† And the great German Reformer felt the importance of this to be such that he thus expressed himself: "Let no schoolmaster apply to me for a recommendation or appointment who is not acquainted with the rudiments of musical science."—We know, moreover, that music had arrived at a very high standard of perfection in England in the days of the early Reformers, being considered as important in the educational course as any other branch of knowledge; and if we had nothing besides to confirm this fact, we need only appeal to much of the music itself which is still in existence—and that the Protestant Liturgy of the Anglican Church was compiled for a population well versed in the art, we need scarcely attempt to show, inasmuch as after an exhortation to Prayer and Praise and a confession of the need of forgiveness from Him, whom otherwise we cannot approach as our Father who is in heaven, our next common act of public worship is thus introduced—"O Lord, open Thou our lips"—on the part of the Minister, and the people finish the sentence with these simple words—"And our mouth shall show forth thy praise." Wherefore, then, when the Minister can, alas, so easily convict the congregation of a vain and empty profession, does he not frequently point out to them the great inconsistency of such a state of things, and reprove them when he beholds them standing up, with lips closely sealed down, and no praise ascending to God? Why should this not form a regular topic of pulpit exhortations with our clerical brethren as well as any other subject of discourse? In many, we fear the majority of instances, the reason is this,—the preacher himself being altogether unacquainted with the subject, either as an art or science, feels that he would lay himself open to an obvious rejoinder on the part of his people, ready at an excuse, who might say, why not set an example yourself to the flock,—why not train the congregation so that they may sing with the understanding, when the Lord alone can fill the heart with the Spirit that they may show forth His praise.

But it is necessary that remarks should be made about the plan and materials of the manual itself.

The pervading feature of the tunes selected is syllabic, that is one note to the syllable.—Such tunes as have repetitions, in whole or in part, have, with rare exceptions, been excluded, and that chiefly on the ground that, where such license is permitted, the sense and structure of the words are too often made a sacrifice to sound.

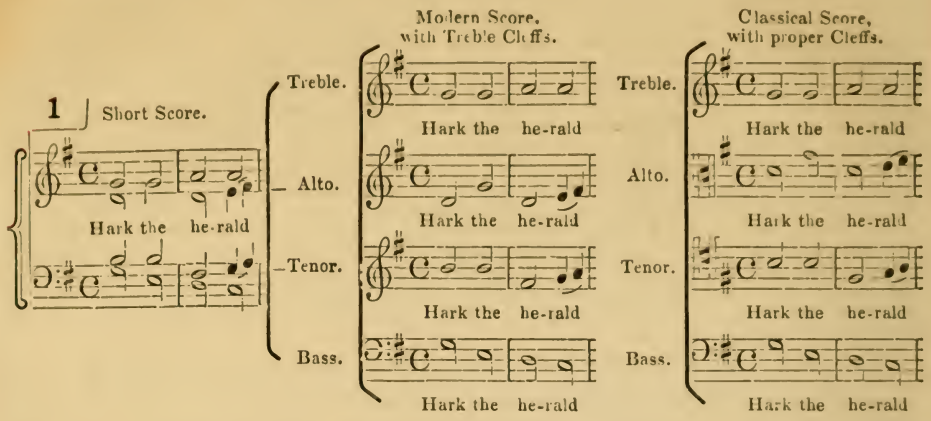
We have not confined our arrangement of the scores to any exclusive school of modulation, though our bias has been strong in favour of that which was peculiar to the early writers of psalm tunes. We could not, however, adopt their compositions as they were originally written or set, (as is well known to every educated musician) because the order in which the voices are disposed (so as to make up a score or harmony in four parts) differs widely from that which is followed in the present day; inasmuch as formerly the tenors, (or men's voices) took the principal melody or air, whereas that part is now assigned by universal consent to the trebles; and the transposing of these parts just as they are in the original score would offend against the established rules of the science; so that it is impossible now to use them without some alteration in the harmony, and occasionally in the melody itself—such a mode of singing psalms or hymns would not now be tolerated, if it were possible to restore it. The effect, however, in some tunes, is very solemn and soothing, and it was by no means uncommon towards the close of the last century, and even up to the present day there are instances of its having lingered on both in Cornwall and in Wales. We have introduced two specimens of early date, with the notes to the different voices precisely as they were written, by Thomas Tallis, taken from an original copy of Abp. Parker's Psalter in the Bodleian Library, viz. Veni Creator, C. M., No. 70,—and Psalm 42, S. M. D., No. 110.

Attention has been paid to the restoring of many old tunes to their original simplicity by pruning off the additions or grace-notes so unsparingly appended to them, by which their true character had been altered, and their chief beauty destroyed.† Various are the sources to which these deformities might be traced; but the chief one, no doubt, is that love of display by which an attempt is made to show off the voice or the instrument, which is too often a sign of want of taste, and an index of a vain and empty mind. In devotional harmony the leading principle should be the harmony of devotion, while the highest department of art is truly called into exercise when it is made subsidiary to the instincts of the higher nature.

* Burney's Musical Tour, Vol. II. p. 4. † We subjoin an extract from a recent work—"Musical Tour among the Musicians of Germany." 1828—page 210:—"Children here (Dresden) are commonly accustomed to the daily practice of music as with us they are daily habituated to writing and reading."

† We have occasionally transposed some of the tunes into a lower key to bring them more within the compass of ordinary voices: though the higher key might be more suitable and effective for the cultivated voice—and this will not be looked upon as a matter of small moment when we bear in mind that the pitch by which concerted music is now regulated is about a tone higher than it used to be in the time of Handel, so that the note A, as we understand it, was then not higher than G.

The tunes are printed in "short," or what is also known as "German Score:" a method of arrangement lately become so common that no special notice could be called for if this work were not likely to fall into some hands where the subject was altogether new. Short Score means the harmony of the four parts or voices (Treble, Alto, Tenor, Bass) written or compressed on two, instead of four staves; and being kept separate and distinct by their relative position on the treble and bass staff—viz, the treble on the upper staff, occupying the higher range, with the stems of the notes upwards, and the alto (or second treble), the lower range with the stems downward—on the lower staff (with the bass clef) the tenor occupying the upper, and the bass the lower range, with the stems upwards and downwards respectively: as may be seen by the following example:—



This mode of scoring the parts has the advantage of simplifying the subject to the ordinary musician; and, as the relative position and range of each part may at once be followed by the eye, assistance is held out to each voice to recover itself, if either the place or the pitch may have been lost; neither is the inconvenience great to the well-trained musician, inasmuch as the tenor and alto (or counter-tenor) must necessarily be cognizant, the one of the treble, and the other both of the treble and bass notation.*

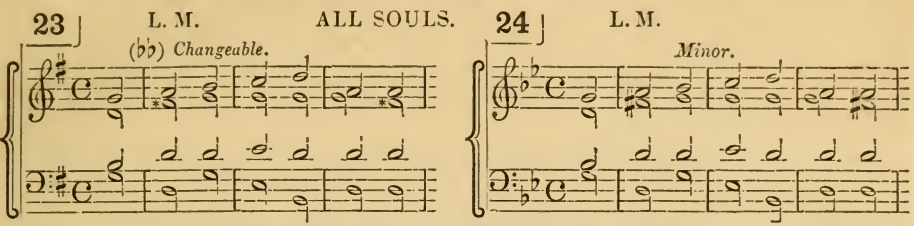
In order that the eye might be assisted in the adaptation of the words, the length of the metrical composition has been indicated by the bars being made to pass down the score; and, as far as we could, without destroying the uniformity of the page, the lines are divided about the middle or end of each staff. It has not been thought expedient to depart from the ordinary method of notation, though it may not be the most correct one that could be pointed out, as, for instance, the tunes might have been pricked out more in accordance with the mode in which they are sung, if they were printed, e.g. like Cannons No. 17, in L. M.; or like Ely, 79, Lovehill, 80—Christ's Hospital, 87, in C. M.; or like Gibbons, 157—Tabor, 108—Tremaine, 119, in S. M. But the emphasis, rest, or pause at the commencement or termination of each line or double bar, is so readily acquired by the ear and habit, that, in a practical point of view, it is of little consequence: and the pedantry of art in such matters may be safely dispensed with. In order, however, that the tunes and words may keep pace with each other in due uniformity, the time and the emphasis ought to be left to the director of the music in each particular congregation, and where there is an instrument to accompany the voices the course is a very simple one.

We should not, however, omit to notice, that there is a great difference between the modern and ancient versification, as well in the general style of the structure, as in the smoothness and elegance of the language, so that a less dignified and classical species of melody and harmony is indispensable in its adaptation; and this may account in some measure for the great disinclination shown by almost all our eminent musicians to write original tunes to hymns in peculiar metres—for there are very few specimens of such compositions available for the purpose—and to supply such deficiency we have been under the necessity of laying a very heavy impost upon the talent, resources, and kind indulgence of those individuals who have so liberally and cordially contributed their offerings for the work of the

* There is, however, no reason why each part should not be published separately in its own form and cleff, except the inability of doing so without funds for the purpose, or a sufficient demand to meet the extra outlay.

sanctuary. We regret that we could not dispense with our own share of original matter contributed, inasmuch as we had not only to meet the deficiencies of other peculiar metres, requiring our special attention, but in addition to that we knew not where to apply for a few original tunes necessary for some uncommon metres in use in Wales, where there are many who still love to express their praises in the ancient British tongue, among whom the compiler commenced his first pastoral ministrations, and for whose welfare he cannot but feel the deepest interest.

There is one novel feature in the work, which demands some particular notice,—viz. the transition* of some of the tunes into the minor or major keys; (a practice by no means unusual in the chants used when the psalms are sung:) and as it required the employment of some new characters in the type,† it becomes expedient to point out by example their special use. Whenever there may be an adaptation of a major or minor mode to any verse or hymn, the original signature of the cleff is (or is supposed) to be exchanged for the flats, sharps, or naturals, (♮ ♯ ♭) indicated by parentheses at the top of the tune; and wherever the mark * occurs, such note, or accidental, is to be changed in its tone (as the case may be) to a ♭, ♯, ♮; as, for instance, in a tune written for the purpose:



In the above example, it will be seen that the signature of (No. 23) G major, which has only one ♯ (F) as its distinctive symbol, is substituted for two flats, B♭ and E♭, (No. 24), which are peculiar to the key of G minor.—It will also be observed that, where, in the original major, the * occurs, in the minor example, the note to which it is affixed is written with a sharp (♯) before it. It may not at first, and particularly where the voices are unaccompanied by an instrument, be easy to apply such tunes to alternate verses.‡ But they might be useful as new tunes altogether. We are aware that some constitutions are so sensitive, that they cannot endure music written in the minor key; we would not therefore recommend their introduction, except sparingly, or in cases where the sense of the words of any verse or hymn required it. There is nothing which marks more distinctly the ravages that sin has introduced into the whole moral constitution of man in his present fallen state, than the corresponding (or analogous) obliquity of his physical structure. The harmony of sweet sounds and the composition of colours furnish an illustration of this: for we occasionally meet with individuals who can perceive no difference between one tune and another, or have a natural aversion to certain modes and harmonies in music—as we likewise know that some are utterly incapable of distinguishing colours, or have their antipathies to certain combinations of the primitive colours. In such instances as these we should not think of making choice of the one for any works of the decorative and illuminated class, neither should we consider the other safe guides in directing the musical taste of the people: much less should we connect ourselves with any system of melodic progression where the major and minor elements were not allowed to have due combination, so as to give a consistency of effect to the whole. We feel assured that in the science of harmonical combinations and relations we have made less progress of late years than in any other department of literature and art—partly, perhaps, in consequence of the imperfect temperament of those instruments, the pianoforte and organ, for which the greater part of our music both vocal and instrumental has been constructed.

It was not contemplated at first to append words to any of the tunes; but this part of our original plan, upon due consideration, we thought it desirable to expand. We considered that sundry tunes would be useless to those who might not possess the words of the peculiar metres, but if only one verse of the words were furnished along with each unusual metre the publication would then be available to all without exception,§ and at the same time serve as a guide to the adaptation of the melodies.

* The editor is responsible for every instance of this change of key wherever it is indicated in the present work.

† We have introduced occasionally some unusual marks, like dashes or dots to facilitate the application of more syllables than one to a note—or to break into syllables phrases where slurs would otherwise be required, see Nos. 151, 152, 167, 169, &c.

‡ A few specimens of the tunes thus arranged, are given in the body of the work, for the use of those who may not have had much experience in such transitions, which are at first somewhat difficult of execution.—e.g. All Souls, (No. 23, 24),—Bedford, (No. 75, 76)—Salzburgh, (No. 124, 130.)

§ We found much difficulty, though we had such a variety of works to select from, to fix upon a verse which should at the same time serve as a specimen of the metre to be introduced into our work, and yet be so complete in itself as to be adapted for the purposes of devotion: and many of the verses in the body of the work are original, and were composed for insertion with the tunes.

There were, indeed, objections to this mode of arrangement—the principal one was this, that it might give to a work intended for general purposes the appearance of having a sectarian or party object. The other objection was, that it might make the music appear less clear and distinct than it would be if the words were not printed along with it. This latter objection, upon review, does not seem sufficiently important to require further notice—but the other is a grave one, and at first seemed insurmountable; but we have no hesitation in promising, that if the subscribers, or the public at large, are willing to do their part and contribute by ordering a sufficient number of copies to cover the first outlay, which would be inconsiderable, an edition shall be at their service (without any extra charge) with the letter-press expunged. And as there must be many favorite tunes excluded from the body of the work, we have no disinclination, so far as we can assist, to prepare a supplement for any such special demand.*

It has been thought by some that tune-books interleaved with words and music are most convenient for common use: the compiler has accordingly so constructed the present work that it might be thus edited, and if a sufficient number of copies should be required to make the publication of it answer, there is no reason why an edition may not be prepared. The compiler feels it incumbent on him to notice, that, if it had not been for the extraordinary success of a hymn tune composed for the Jubilee of the Church Missionary Society (by which the sum of £100 was cleared for the funds of that association), the work would not have been attempted; inasmuch as it is to those who so kindly patronized that tune (No. 201 in the body of the work), he is indebted for such support as was indispensable for the first outlay of a publication which requires so large an edition to be in circulation before the bare expense of printing can be defrayed.

There are some who have lately come forward as zealous advocates of what they call Unison-psalmody, or Melody without any addition of part-harmony for the congregation. Though we are far from being insensible to the value of such a system in its effects upon the imagination and the feelings, we should be sparing in its use for congregational praise. There is as much reason that we should be on our guard against intoxication or stupor in drinking in the sweet sounds of melody as there can be in lifting up the refreshing wine-cup to the feverish lips.—This is not the time for us to return to the unison system, inasmuch as we are not in the present day prevented from so meeting together for singing or praying with the Spirit that we may not sing and pray with the understanding also. The key of harmony cannot now be concealed from the laity, and the sweet and refreshing fountains of melody are no longer sealed up by any exclusive hand. It would therefore be as gross an insult to the common understanding of the rising generation to insinuate that they had not talent sufficient to attain the art of plain song in the congregation, as it would be a refinement of cruelty to debar them from the privilege of praising the Lord with the best members that they have.

There are, again, others who see no beauty except in melodies (harmonies there are none) altogether old, or from models of primitive fragments handed down from ancient sources; but such music can never be for edification to any mixed assembly that has been accustomed to our system of modulation, even in its most debased style. To attempt to employ such modes and melodies in ordinary psalmody would be just as sensible as to hold up the earlier specimens of writing, drawing, or painting, as models for imitation and specimens of a high development of science and genius. They had their use and they lived their day, and met the wants of the age in which they were popular, but progressive generations have in their turn improved upon, or altogether discarded, such systems. To adopt music originally intended for a language now dead, and only kept unburied for the purpose of perpetuating a system of priestcraft, and a display of scholastic attainments of questionable practical utility, is, we feel assured, an Utopian theory which must soon explode itself. Just as reasonable would it be to attempt to reproduce the quaint language and the queer rhymes of our early poets, and then assure the public that their taste or nature was at fault because they would not adopt such literature; at the same time suggesting that, instead of Cowper, Montgomery, Heber, or Wordsworth, we ought to patronize in all their obsolete phraseology of terms and structure, the poems of Chaucer, Spenser, Gower or Ben Jonson, because they are classical, and have their peculiar excellencies, which are duly appreciated by all genuine poets, and most valuable in the eyes of every man of letters.

The sacred songs of a visible church ought to be exponents of the Theology which fills and expands the hearts of living men, and the only natural and suitable mode of expressing them is in tunes which are in themselves simple as well in harmony as in melody, and constructed according to the rudiments of the science and partaking of the tone of colouring peculiar to the age in which they live. The liberty claimed for the Established Church of this great nation, of accommodating its forms and ceremonies to the edification of its members, is just the privilege which ought to be conceded to the

* We have been at the additional expense and trouble of causing two sets of plates to be stereotyped, in order that, if necessary, a tune-book might be constructed from the materials, to suit special objects—and that assistance might be given in any undertaking where music and words might be required, either on separate sheets or cards for Anniversary Meetings, Schools, Singing Classes, and thus meet any sudden emergency without incurring the additional expense of setting up fresh type; and if the manual should be introduced into any congregation, a reference to the number of the hymns in use in their selections might be made to each tune.

psalmody of the people. Hence we infer that neither hymns nor tunes should be forced upon any congregation, so that variety and additions might not be admissible. There should be the same unfettered range of experience, whether in tune or verse, for the edification of the congregation as is permitted to the preached word in the unlimited expositions of the ministers placed over them; so that when the tones of the gospel trumpet resound clear and refreshing from the pulpit,* a response may be made by each congregation which knows and rejoices in the joyful sound. But, after all, we must not forget, that it is only where the teaching and preaching of their ministers is full of the unction of the Spirit, and well seasoned with the word of life, as gathered from the inspired volume, that we may look for that genuine and hearty concert of praise which elevates the affections so as to set them on things above.

It may not be out of place to make a few remarks with respect to the "Time" which should be kept in the performance of the tunes, as the effect of the whole may be marred by the manner in which they are sung. But, as it is a subject which belongs, perhaps, more than any other, to the province of taste and the region of individual feeling, and necessarily involves so many points of detail, it would be only adding to the confusion if we were to do more than suggest a principle which might at once be appealed to. We look upon the musical momentum as it is evolved in the art of singing in concert, or in chorus, as having a very close affinity to that which is elicited when persons are walking together in company. And in both instances respect should be paid to the average capacity of the parties engaged in it; and, accordingly, the pace or time-beat which would be most convenient to the majority ought to be the standard to which our preference should be given. Upon due reflection and careful examination of the question, the result of our scrutiny has been to this effect, viz., that the division of time best adapted for the expressing of each syllable by note, should be about one second in duration—so as to correspond with the mark 60 on the metronome, or three feet by the pendulum, in fact sixty syllables or minims to each minute of time. By such a guide as this we might be always sufficiently correct in our calculations, so as to avoid the extremes of either wearisome slowness on the one hand, or irreverent haste on the other. Oftentimes, indeed, the nature of the words, the structure of the harmony, or the occasion itself, might suggest a variation in the method of performance: so, likewise, the number or quality of the voices, and the size and construction of the edifice, together with various other practical points, would require some attention and adjustment, for which no definite rule could be safely framed. Nevertheless, we are impressed with a conviction that the division of time so conveniently fixed upon for the ordinary purposes of daily life, being the most simple, will be found most suitable for the purpose. It will, however, be more easily understood by the following synopsis of some of the ordinary measures according to the proposed scale.

	Syllables.	Pauses.	Seconds.
† L. M.	32	8	40.
C. M.	28	8	36.
S. M.	26	8	34.
8. 7.	30	2	32.
7.	28	4	32.

In this summary it will be seen that there is an excess of minims and seconds, above the syllables in each verse. This is owing to the pauses or lengthening of the first and last syllable of each line to correspond with a ‡ semibreve or two minims. The illustration employed, although such as to commend itself to most minds, will lose nothing by being followed out into a few details. We shall then find that the pace at which persons move to and fro in ordinary life, varies from three to four miles in the hour, consequently three miles and a half would be a fair medium, and the most suitable standard that could be fixed upon. And it will be evident, upon examination that an adjustment of a

* Of this we have had a painful exemplification in the Church of Scotland, whose congregations have no other way of giving vent to the feelings which may have been stirred up by the reading of the word of God, or the eloquence of their well-trained and talented ministers, but in phraseology most quaint and in substance little in unison with the yearnings of the spiritual instincts,—for when we deduct a few hymns (or paraphrases), about 65 in all, introduced about 100 years ago and revised thirty years subsequently—their whole stock of materials for congregational praise consists of the heterogenous version of psalms which was stereotyped by their kirk upwards of two centuries ago, when they adopted a version or emendation of Sternhold and Hopkins, by the Provost of Eton College in 1646. And when we are assured that the singing throughout the country is most wretched and meagre, we can easily believe that the report is not exaggerated. So deeply is this grievance felt, that an addition to and a revision of their psalmody has been long in contemplation. In the last twenty five or twenty six years the subject has been before the General Assembly, and in the year 1827 or 1828 the Rev. Dr. Baird, the Principal of Edinburgh College, was engaged in preparing a new collection to be submitted to that body for approval; but, so far as we can learn, the matter is as far from being satisfactorily disposed off as ever.—See *Quarterly Review* for 1828, Vol. 38, page 27.

† When a tune is in triple time, and its character no longer syllabic (see Wareham, No. 21, and Derby, No. 24), the number of minims or seconds would be increased accordingly.

‡ Though, for the most part, tunes are written without reference to this particular, custom has converted the first and last notes into semibreves—or rather into a pause, which varies from a minim and a half to a semibreve.

scale of time, similar to the one we have propounded, would be required for ensuring harmony of motion among those who walk together on the road or street; and thus the distance traversed by the two feet in walking, would be equivalent to the minim in musical notation, while their respective movements might be compared to the crotchet note, or the half of a minim, the measure of each pace is about thirty inches; but the trained step (as in the case of the military routine), is thirty six inches to the pace, so that about four miles per hour would be the rate of locomotion kept up by the soldier on his march without acceleration of speed by additional paces. This is just the difference we might look for in the well trained and highly educated choir, when contrasted with the ordinary capabilities of the congregation, and may serve to reconcile some minds to what might appear to them a slow pace,* but which, we are of opinion, is quite fast enough, and most congenial for the purposes of congregational devotion.

We conceive that these observations will not be without some practical advantage, when we bear in mind that singing in country congregations, and where there is little or no accompaniment to the voices, is for the most part extremely slow and uncertain; and in many town congregations we are informed that the opposite practice has been gaining ground, and the voices are urged on so rapidly that a sufficient interval is hardly allowed for the tones of the melody, or the modulation of the harmonies, to be distinctly enunciated. But our aim in carrying out the true principle of congregational harmony should be to discover and adopt the calm and sober mean between the heavy and slow† chorales of the German Protestant Churches, and the dry and hurried hymnology of the antagonist theological system, neither of which seem to be congenial to the temperament of the true Briton, ancient or modern.

We have extended our prefatory notices far beyond what we had originally intended, perhaps beyond what ordinary calculation would justify; but we felt that, where there might not be anything in the music to arrest the sympathy of our subscribers, a few words on the subject might not to be without their use, and induce some to consider how they might give a helping hand towards the restoring of music to its healthful and legitimate province. And we can truly say, while echoing the sentiments of the great Reformer and others, that we should esteem it a far higher honour to be an instrument in bringing out a work that shall supply the wants of the million in music and in song, than if we were known as the writer of the most learned and elaborate treatise that ever issued from the study of a Doctor of Divinity, Law, or Medicine. A simple book of tunes, with the notes and attendant harmonies, requires neither the tongue of the learned nor the pen of the ready writer to translate into a new language, so as to explain its use; it is an appeal from the eye to the ear, and again from the ear to the eye; and when once the short alphabet of seven letters and seven sounds (peculiar to the language of universal nature) has been so thoroughly acquired as to become living type to the natives of any soil, a book, like this little manual, would as effectually serve the purposes of the Christian Missionary in distant lands, as it may our own native population whenever pains are taken to instruct them.

The success which has attended our efforts for providing original materials for various peculiar metres, demands a brief and hearty acknowledgement. In scarcely an instance has there been an unwillingness to co-operate, and many illustrious, talented, and pious individuals have contributed, or written tunes expressly for the publication, to whom we can only tender humble thanks, trusting that they will meet with their reward by finding that our united efforts have had the effect of drawing out the sympathies of that class of the population for which it has been prepared, so that its circulation may exceed their most sanguine expectations. And we trust that the Lord, in whose name it has been commenced, and by whose support it has been brought to such a favourable issue, will accompany it with His blessing, making it an instrument in His hands for the showing forth of His praise; so that thousands may be cheered, comforted, refreshed, and edified from its resources, and learn to anticipate the heavenly joys and lasting pleasures of those blessed mansions where such harmonies and melodies shall be required no more, but they shall join in sweetest accord to sing the song of Moses and of the Lamb.

* Dr Crotch, in his first edition of psalm tunes, has marked the time by pendulum: the scale being on a gradation of two to three feet in length, (which on the metronome is from sixty to seventy four), while the time-mark for the ordinary tunes is two feet six inches, or sixty-nine by the metronome.

† We find, upon enquiry that the ordinary time to which the German chorales are sung, is about one line of eight syllables to twenty seconds, or eighty seconds to a verse of L. M.; and this, within a few seconds, seems to correspond with the average movements of large congregations, where there is no instrumental accompaniment, whereas according to the new style of hymnology introduced among us, and patronized in America, very little more than twenty seconds would be required for each verse, being, in a word, rather faster than three to one.

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* Original.

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C. M.	Common Measure	„	8·6·8·6.
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C. M. P.	Common Measure peculiar	„	8·8·6: 8·8·6.
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„ 104		„	10·10·11·11.
„ 112		„	8·8·8·8·8·8.
„ 120		„	6·6·6·6·6.
„ 121		„	8·6·6: 8·6·6 or 8·7·7.
„ 122		„	6·6·8·6·6·8.
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KEY TO THE

METRICAL LINES OF PSALMS AND HYMNS.

---

3 Syllables. Rāise thĕ | voicē.

4 ——— Sīng yĕ | swēetlў.
′ ——— Thăt | Gōd ĭs | Lōve.

5 ——— Blēssĕd | bē Thў | Nāme.
′ ——— Oh | Jēsŭs oŭr | Lōrd.
″ ——— Foūntaĭn ŏf | mērcў.

6 ——— Gīve | glōrў | tō thĕ | Lōrd.
′ ——— Sīng yĕ | saĭnts sĭng | prāisĕs.
″ ——— Cŏme | lēt ŭs ă | dōre Hĭm.

7 ——— Wēlcŏmĕ | nēws thĕ | Gōspĕl | brĭngs.
′ ——— Glăd | tĭdĭngs | ōf thĕ | Sāvĭoŭr.

8 ——— Bĕ | hōld thĕ | wāy! thĕ | Hērăldś | crў.
′ ——— In oŭr | Lōrd wĕ | hāve rĕ | dēmptĭon.
″ ——— Whŏ | wroūght thĕ săl | vātĭon ŏf | mān.

9 ——— Hŏld | ōn mў | heārt wĭth | faĭth rĕ | lўĭng.
′ ——— Thĕ | shādŏws ŏf | ēvenĭng ăre | flēeĭng.
″ ——— Eăch | hēav'nlў | pōw'r prŏ | claĭms thĕ glăd | hoūr.

10 ——— Răise, | rāise, yŏur | sōng ăw|āke thĕ | lĭvĭng | lўre.
′ ——— Mў | soūl prăise thĕ | Lōrd speăk | good ŏf hĭs | Nāme
″ ——— Spēed ŏn thў | joūrnĕy nŏr | paūse ĭn thў | flĭght.
‴ ——— Fōr hĭs | mērcў ĕn | dūrĕth fŏr | ēvĕr.

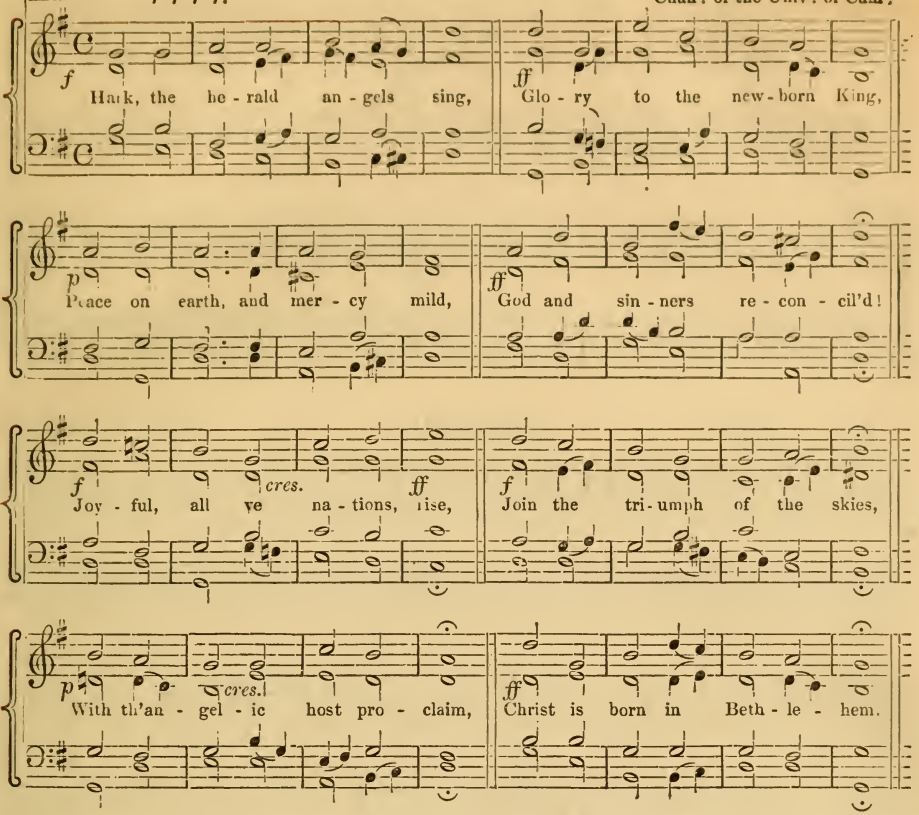
11 ——— O | Sōn ŏf thĕ | blēssĕd, whŏ | reĭgnĕst ă|bōve.
′ ——— Stĭll bĕ Thŏu | neār ŭs, Thў | sūccoŭr bĕ|stōwĭng.
″ ——— Thĕ | gōldĕn | scĕptrĕ | ōf Thў | lōve ĕx|tĕndĭng.

12 ——— Wĕ | shāll bĕ mŏst | blēst, whĕn wĭth | Jēsŭs wĕ rĕst.

13 ——— And shăll | dwēll wĭth thĕ | sāints ĭn thĕ | mānsiŏns ŏf | glōrў.
′ ——— Whĕn thĕ | stĭll vŏice ŏf | pārdŏn bĭds | sŏrrow tŏ | ceāse.

1 ♩ 7-7-7-7. 7-7-7-7.

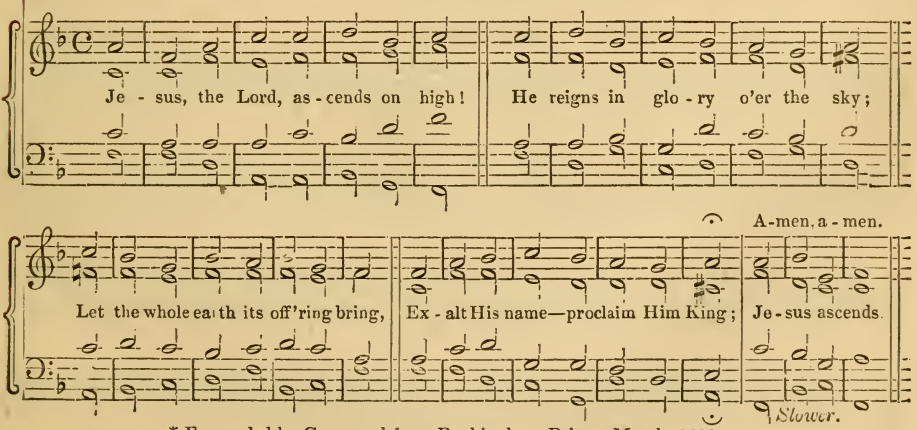
CHRISTMAS HYMN.*

H.R.H. ALBERT, D.C.L.
Prince of S: Cob: and Gotha.
Chan: of the Univ: of Cam:

f
Hark, the he - rald an - gels sing,
ff
Glo - ry to the new - born King,
p
Peace on earth, and mer - cy mild,
ff
God and sin - ners re - con - cil'd!
f
cres.
ff
Joy - ful, all ye na - tions, rise,
f
Join the tri - umph of the skies,
p
cres.
With th'an - gel - ic host pro - claim,
ff
Christ is born in Beth - le - hem.

2 ♩ 8-8-8-8-4.

ASCENSION HYMN.

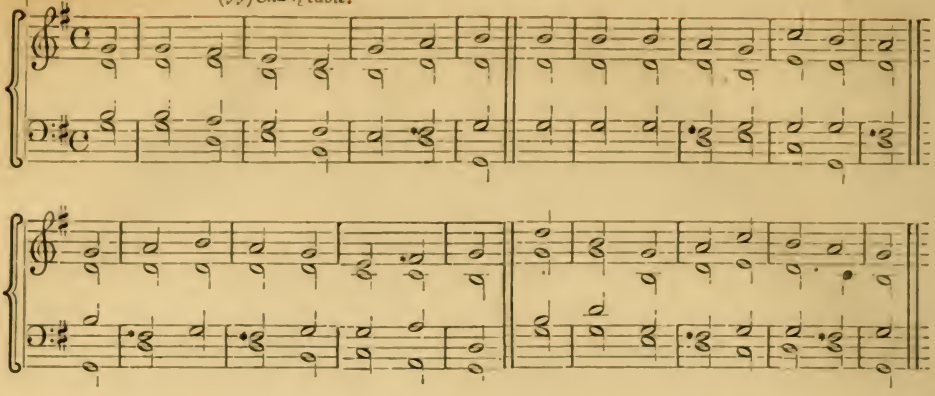
ANTIENT CHORALE.


Je - sus, the Lord, as - cends on high!
He reigns in glo - ry o'er the sky;
A-men, a - men.
Let the whole earth its off'ring bring,
Ex - alt His name—proclaim Him King;
Je - sus ascends.
Slower.

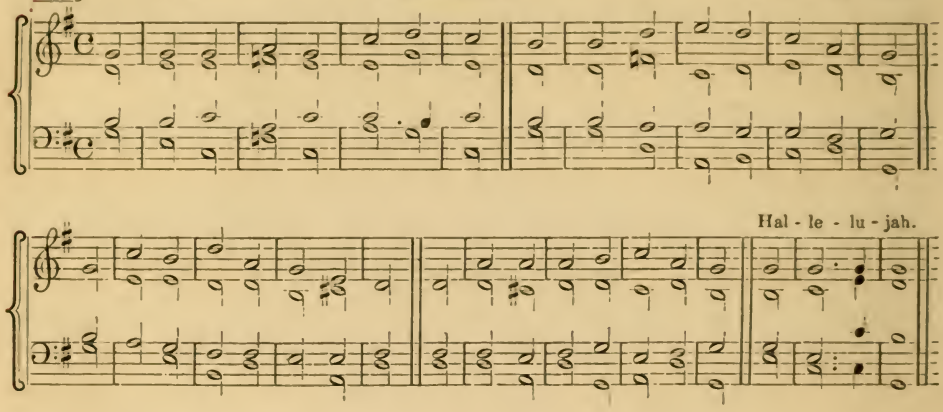
* Forwarded by Command from Buckingham Palace March 1853.

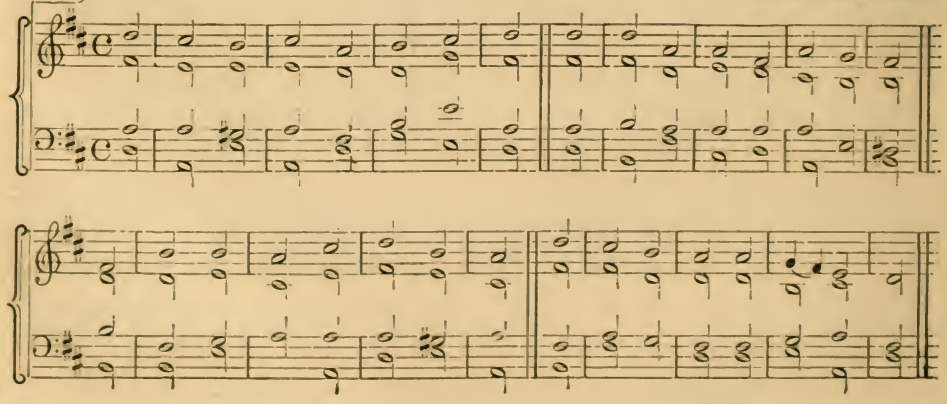
3 L. M. OLD 100, or SAVOY.

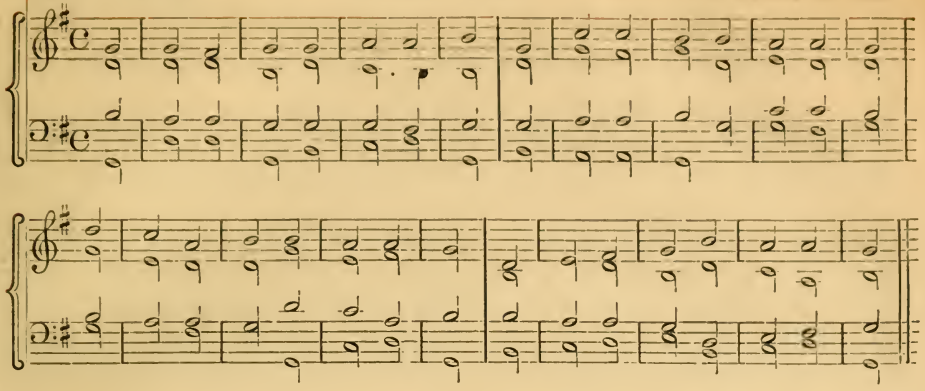
(♭♭) Chantable.



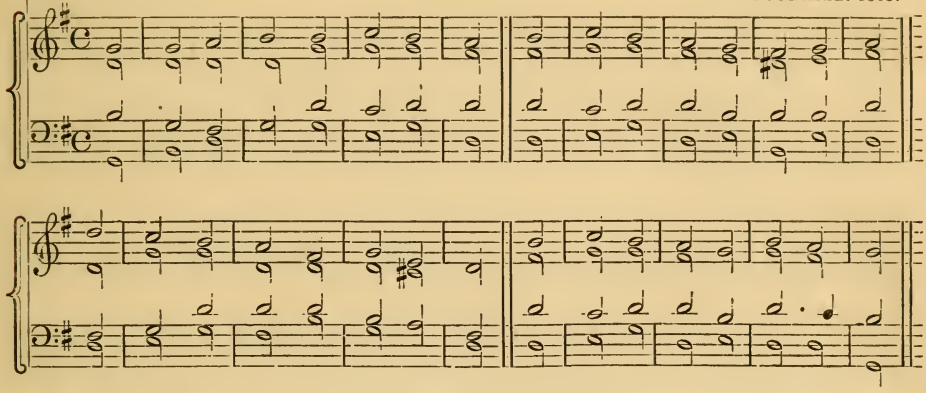
4 L. M. MANSFELD. M. Luther. 1524.



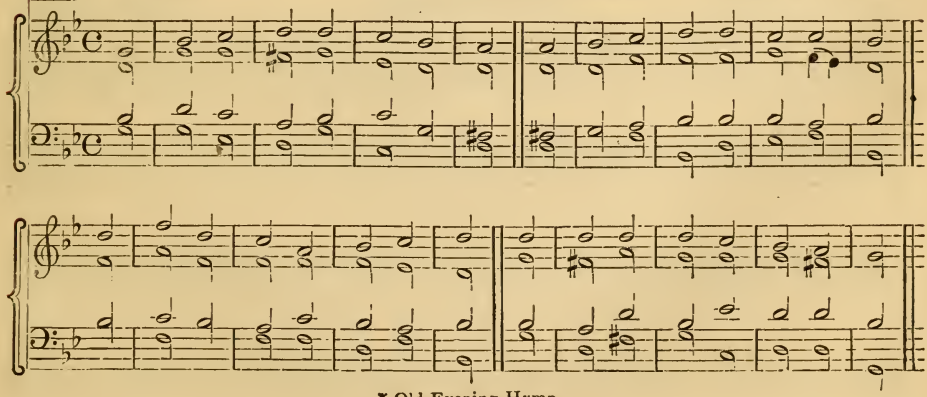
5 L. M. EISLEBEN. M. Luther. 1543.

6 L.M. TALLIS'S CANON.* Arr: Parker's Psalter. 1561.
T. Tallis. ob: 1585.



7 L.M. St. MARK'S. Gen: Psalter. 1562.
Goudimel. 1565.

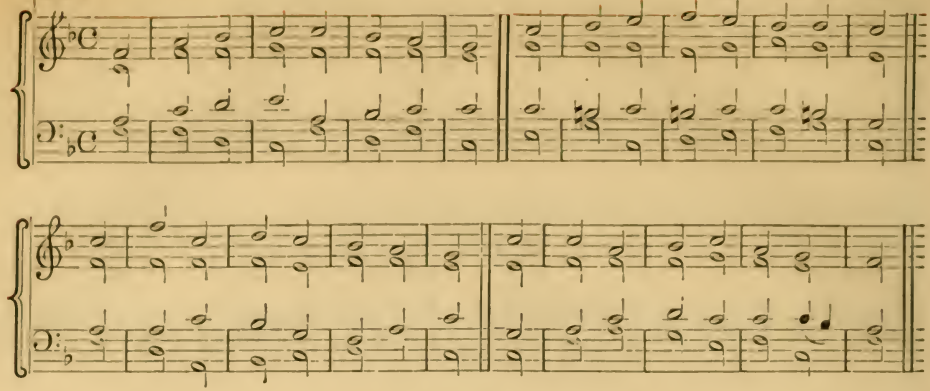


8 L.M. BABYLON'S STREAMS. Dr. T. Campian. 1600.

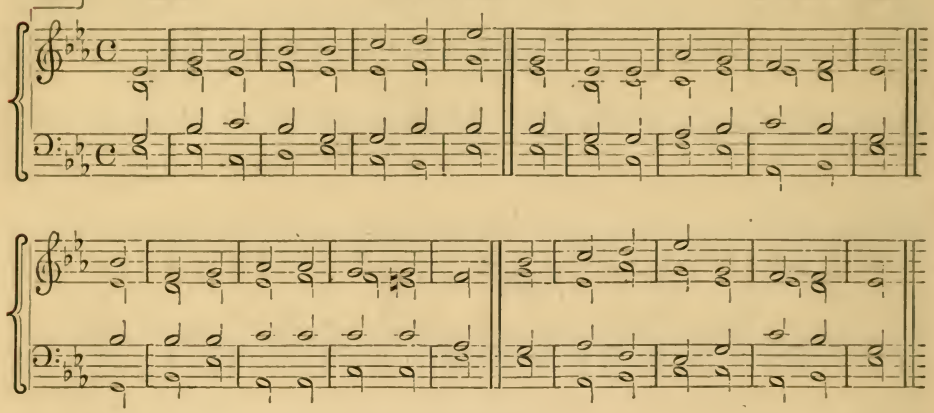


* Old Evening Hymn.

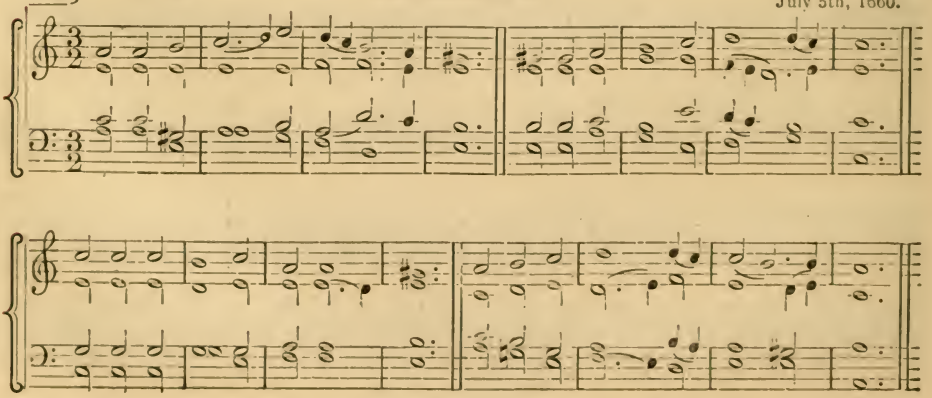
9 L.M. LEIPSIC. J. H. Schein. nat: 1586—ob: 1631.



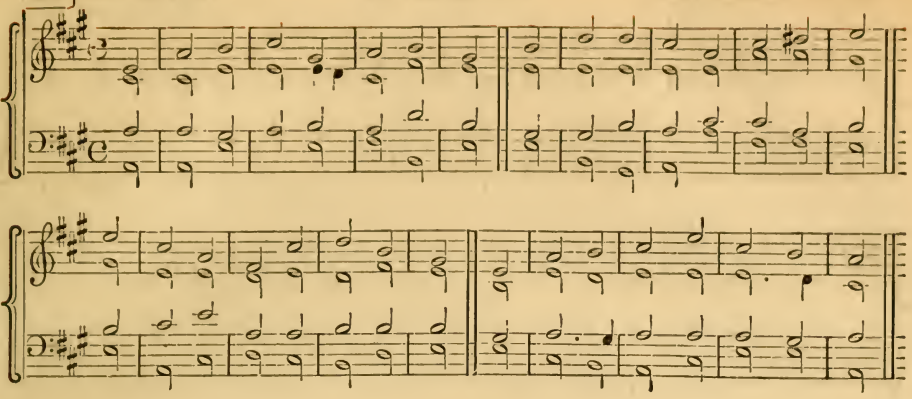
10 L.M. POTSDAM. J. Schop. 1641.



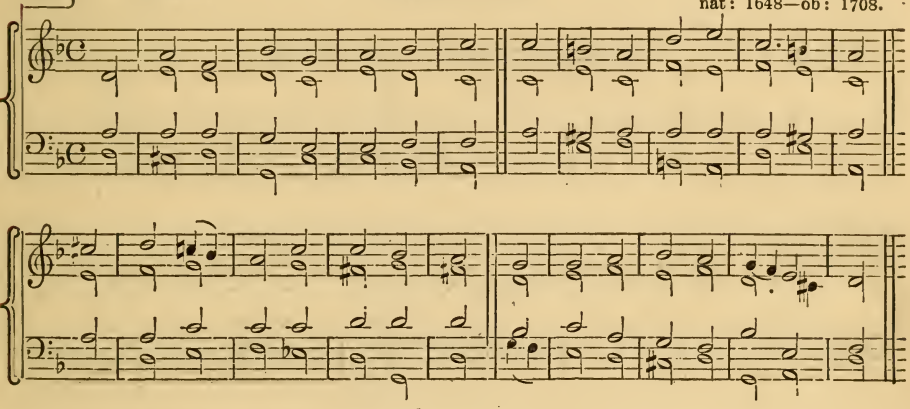
11 L.M. MAGDALENE. Dr Rogers. July 5th, 1660.



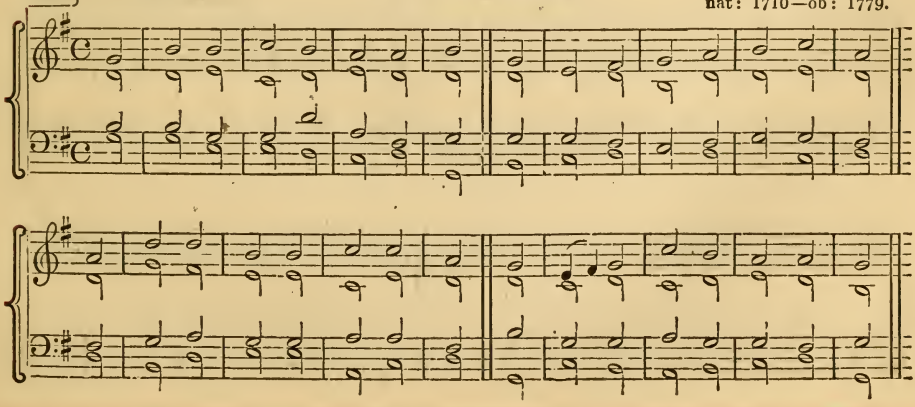
12 L. M. St. PAUL. Jer: Clarke. ob: 1707.



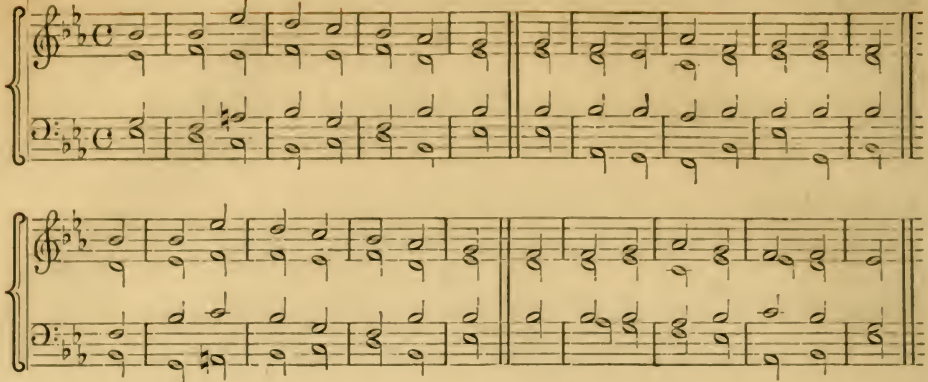
13 L. M. EVANGELIST. Dr. Blow. nat: 1648—ob: 1708.



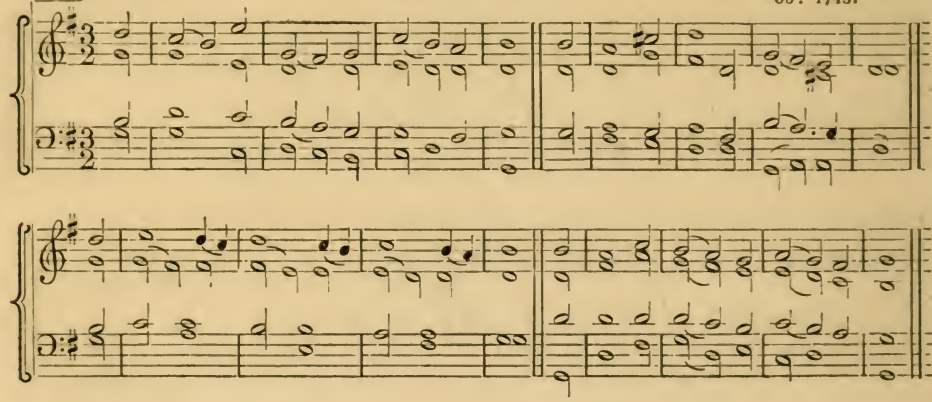
14 L. M. MORNING HYMN. Dr. Boyce. nat: 1710—ob: 1779.



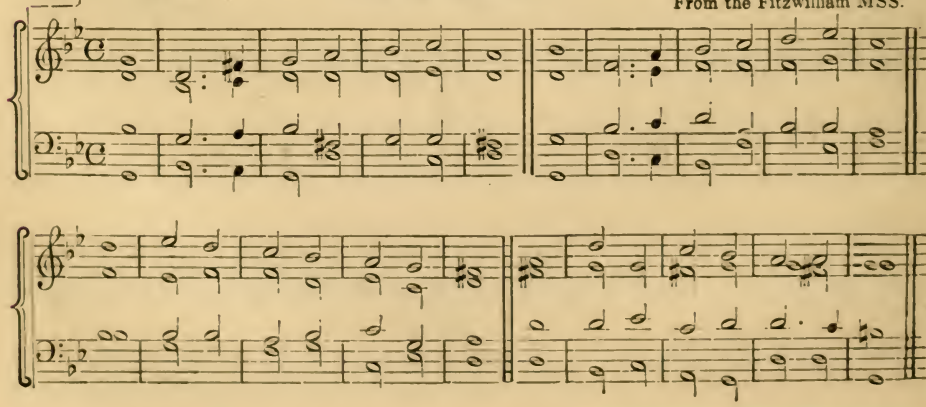
15 L. M. WEIMAR. PH: E. BACH 1787. nat: 1714—ob: 1788.

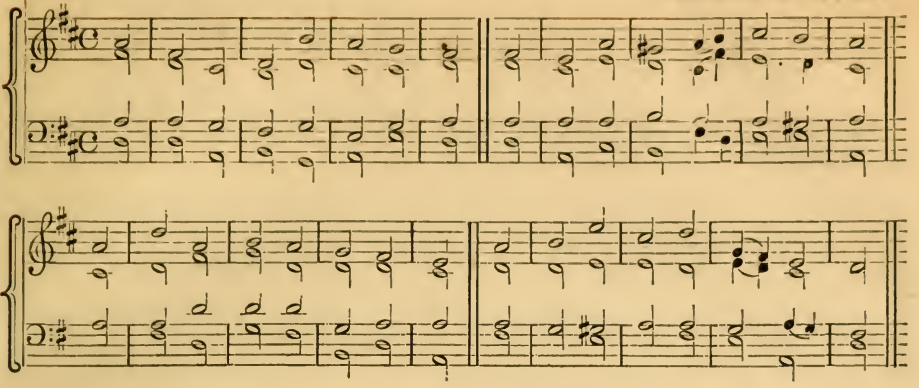


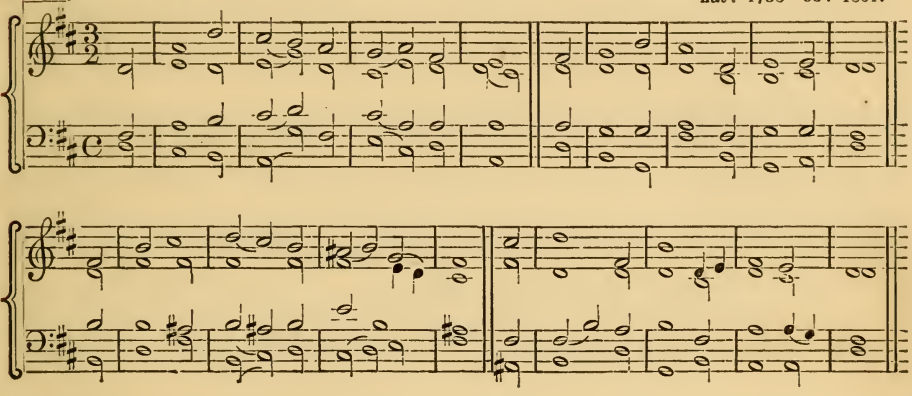
16 L. M. YARMOUTH. HEN: CAREY. 1730. ob: 1743.



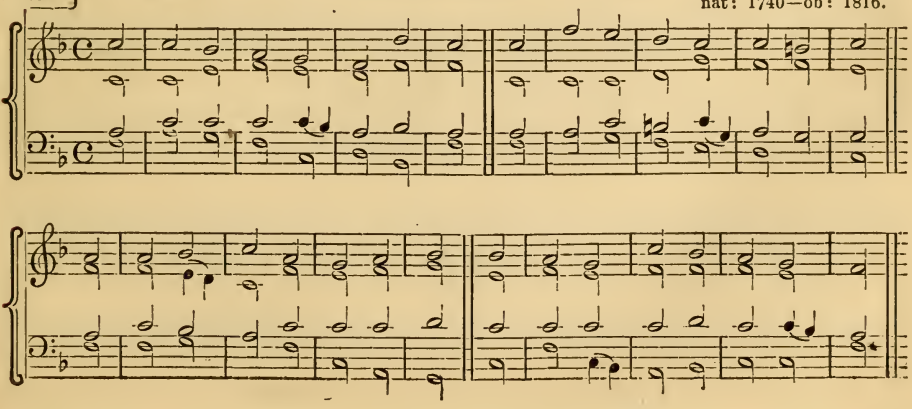
17 L. M. CANNONS. HANDEL. 1742. From the Fitzwilliam MSS.



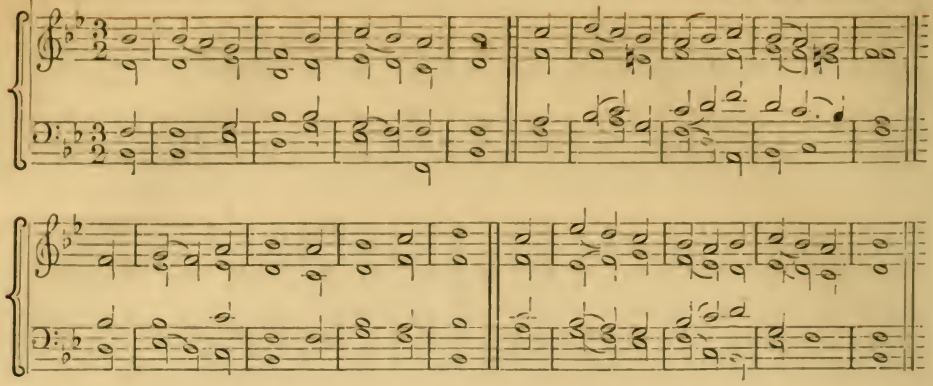
18 L. M. DEVONSHIRE. G. Greene. Son of Dr. M. Greene.

19 L. M. St. PANCRAS. Jon: Battishill. nat: 1738—ob: 1801.

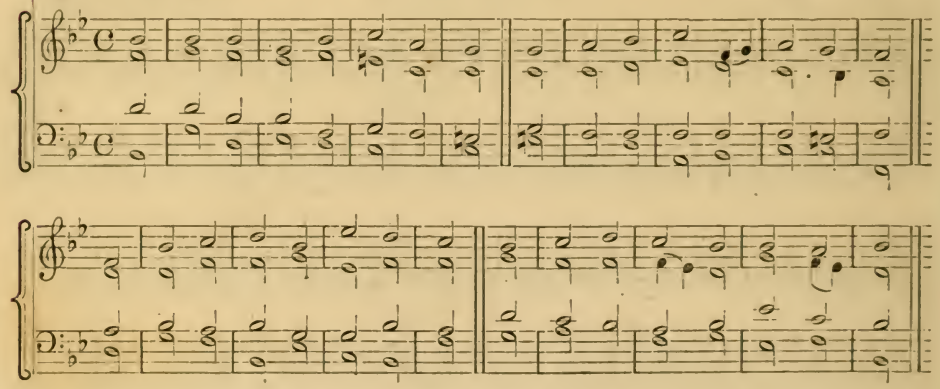


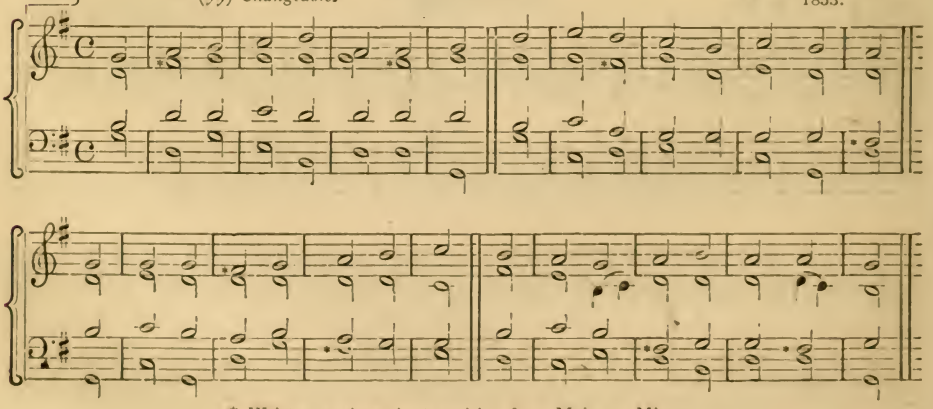
20 L. M. MELCOMBE. S. Webbe. nat: 1740—ob: 1816.



21 L. M. WAREHAM. W. KNAPP. nat: 1698—ob: 1768.

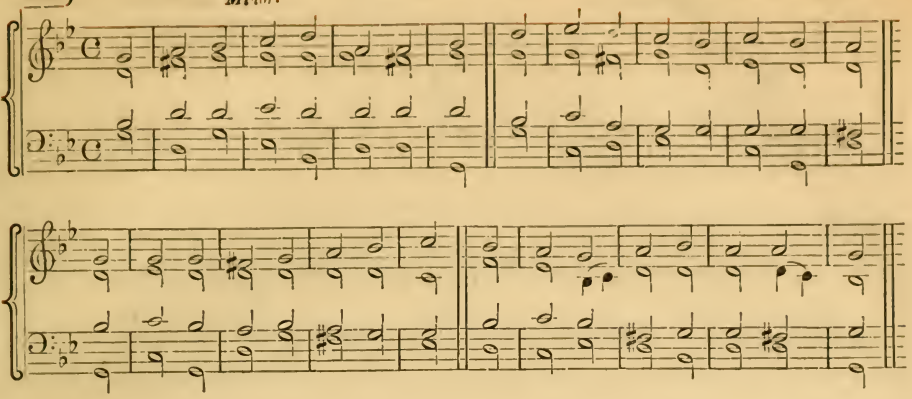


22 L. M. ALTONA. CLAUDERI PSALMOD: 1636.

23 L. M. (♭♭) *Changeable.* ALL SOULS. * P. MAURICE, D. D. 1853.

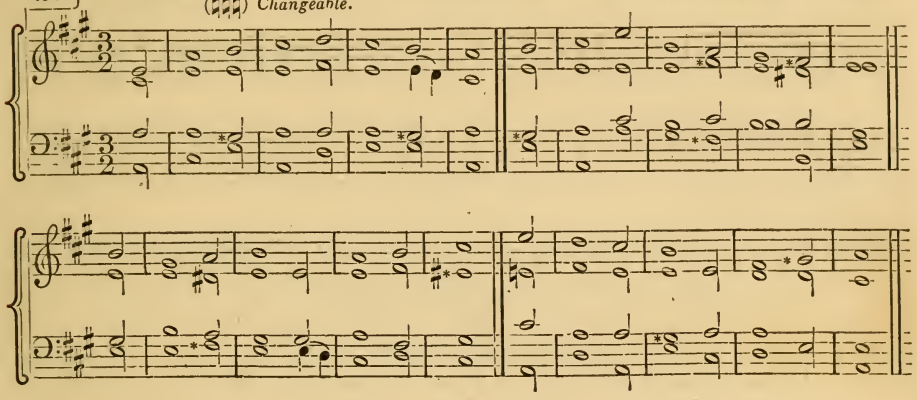


* Written to shew the transition from Maior to Minor.

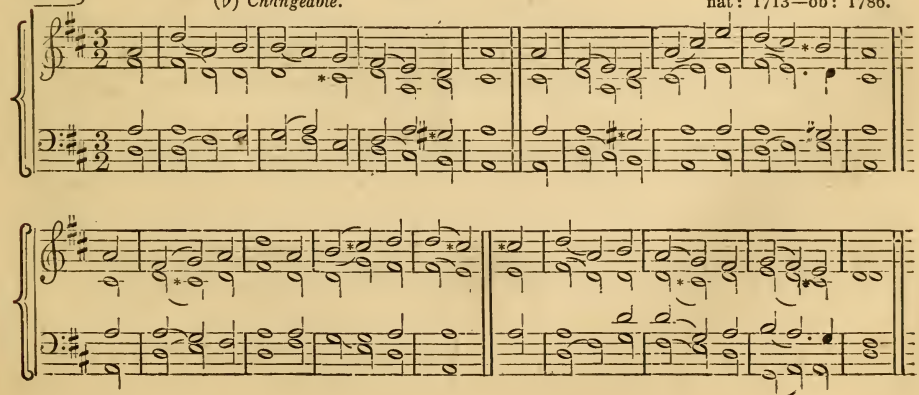
24 L. M. *Minor.* ALL SOULS. P. Maurice, D D.



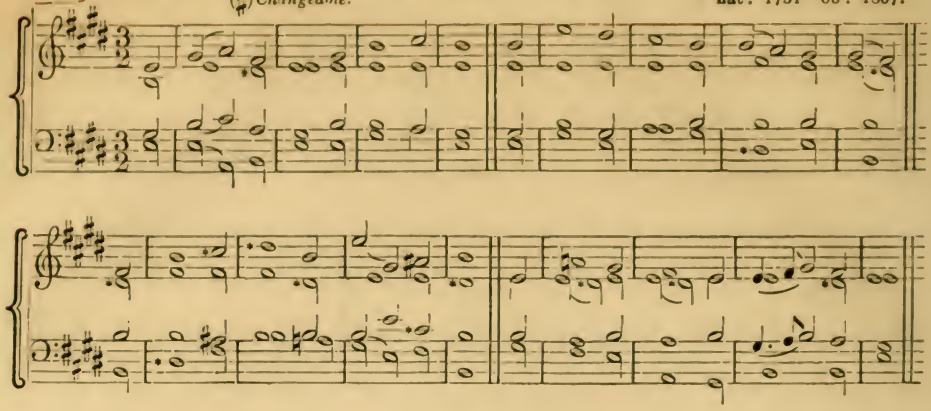
25 L. M. (♯♯♯♯) *Changeable.* NORFOLK. Dr. Sam: Howard. ob: 1782



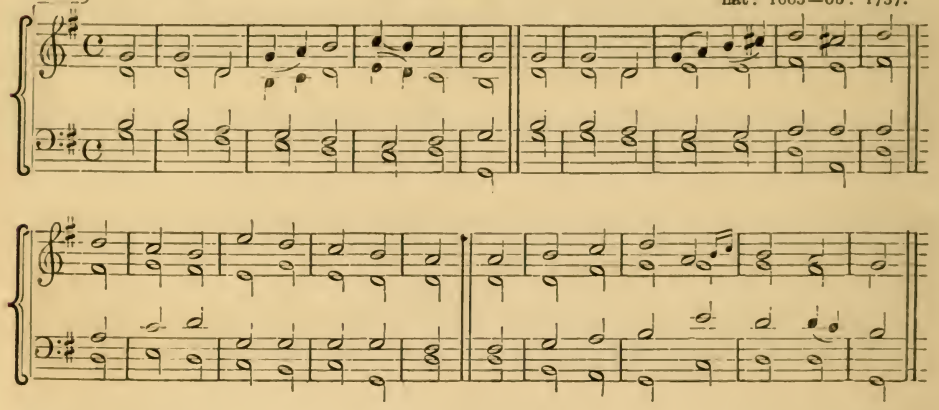
26 L. M. (♭) *Changeable.* DERBY. John Stanley. nat: 1713—ob: 1786.



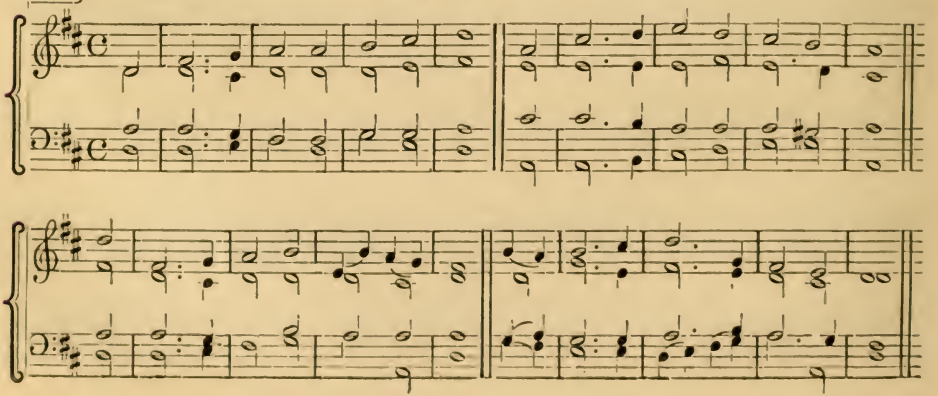
27 L. M. ROCKINGHAM. Dr. Miller, 1787.
(♯) Changeable. nat: 1731—ob: 1807.



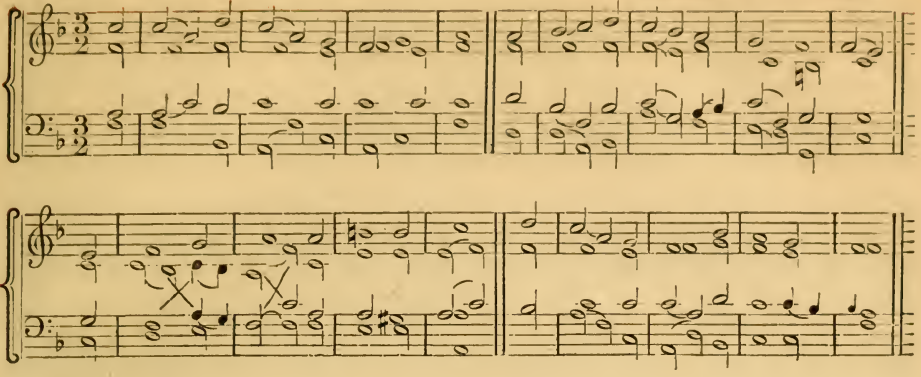
28 L. M. WINTON. John Bishop.
nat: 1665—ob: 1737.



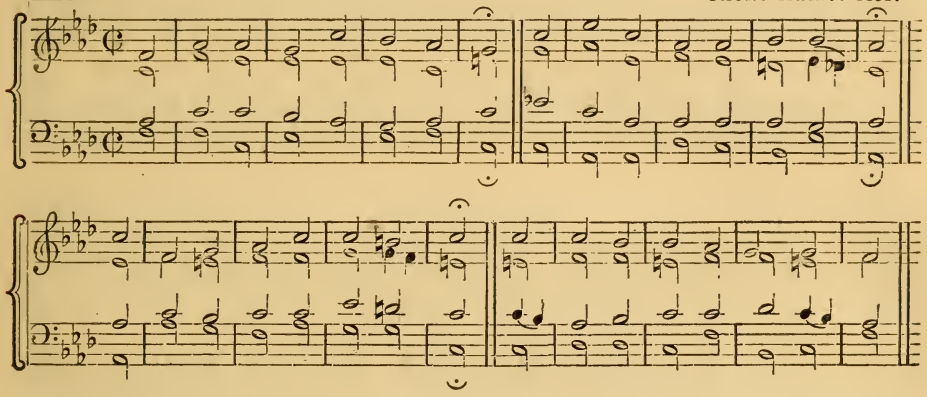
29 L. M. ALTON.



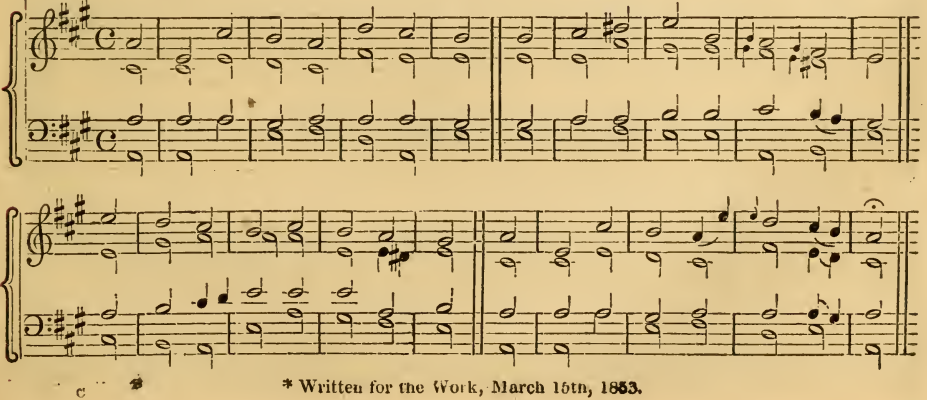
30 L. M. HIGHWORTH. Rev: G. C. Rowden, D.C.L. late Fellow of New College.*



31 L. M. ST. CLEMENT. Composed for the Chor: Harm: 1853.

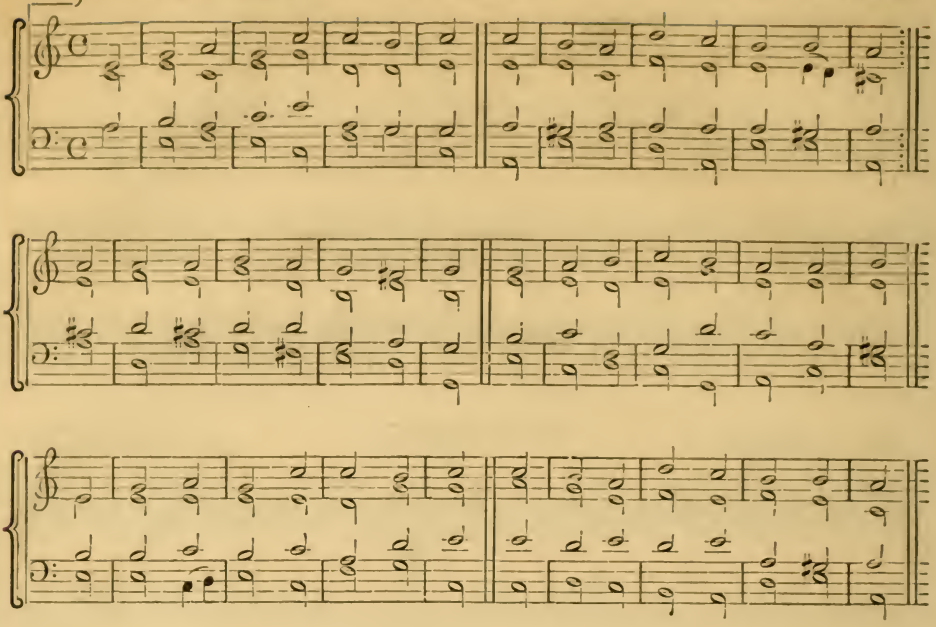


32 L. M. ARUNDEL. S. Webbe.

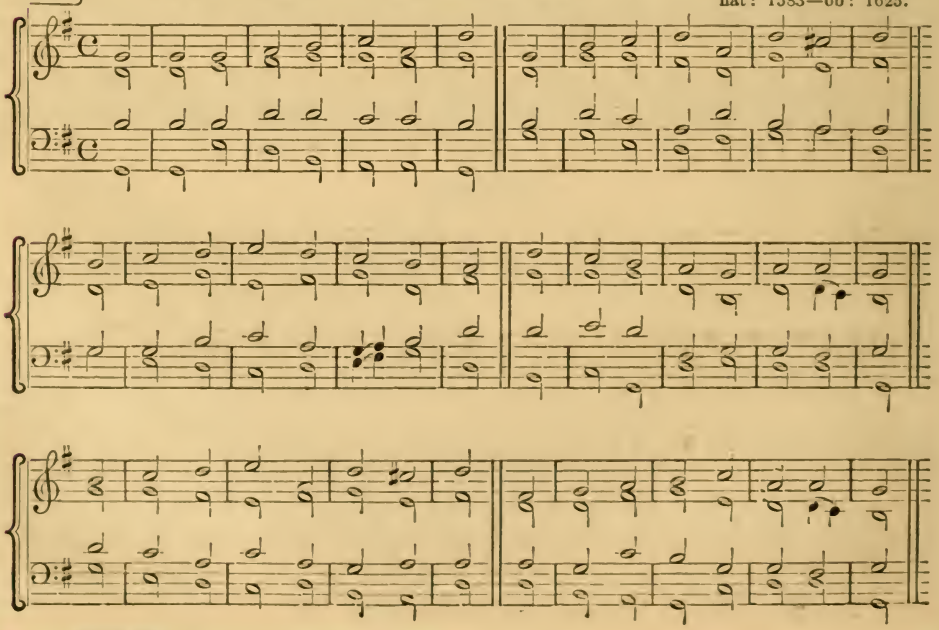


* Written for the Work, March 15th, 1853.

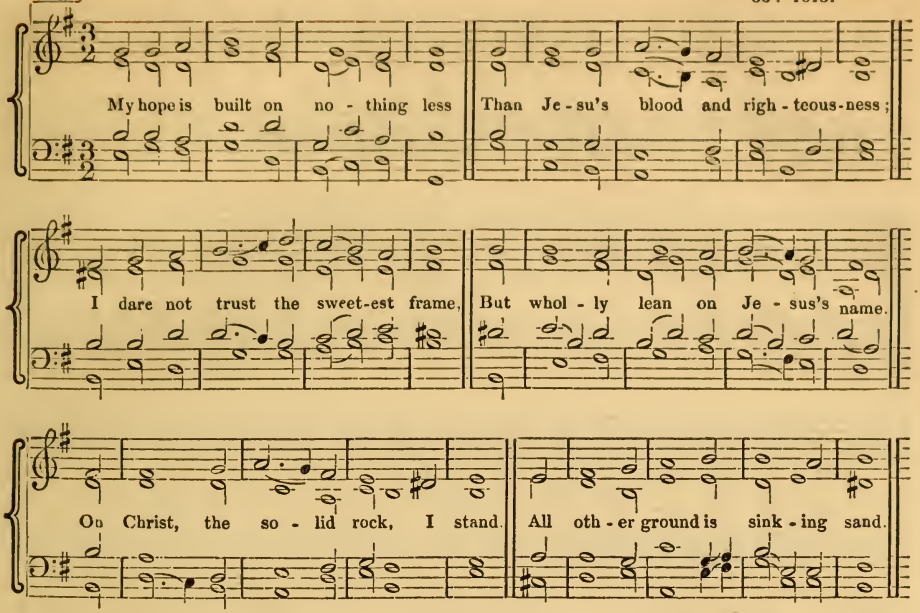
33 L. M. 6 lines. FRIBURGH. S. Calvisius, 1597.



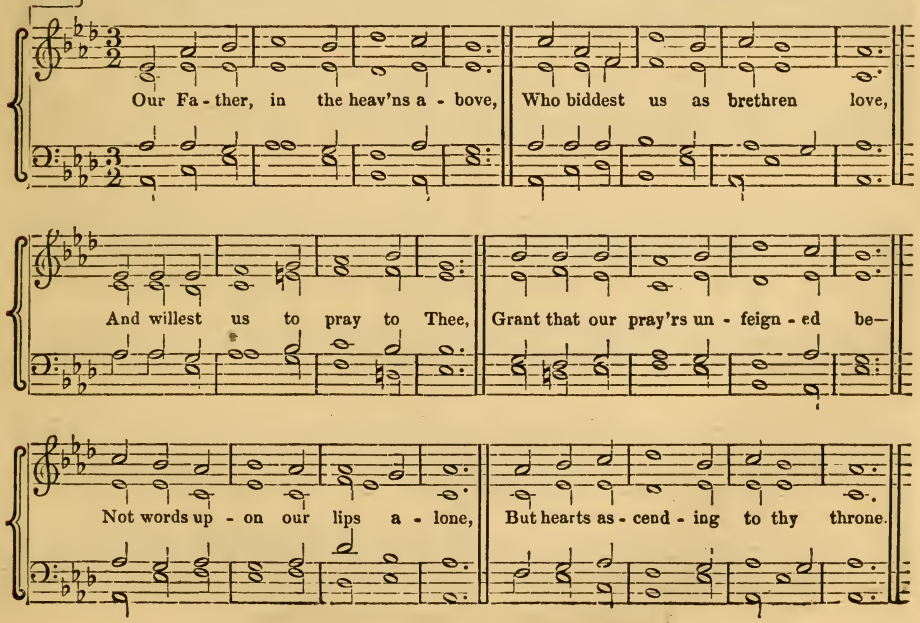
34 L. M. 6 lines. ANGEL'S SONG. Or. Gibbons, 1623.
nat: 1583—ob: 1625.



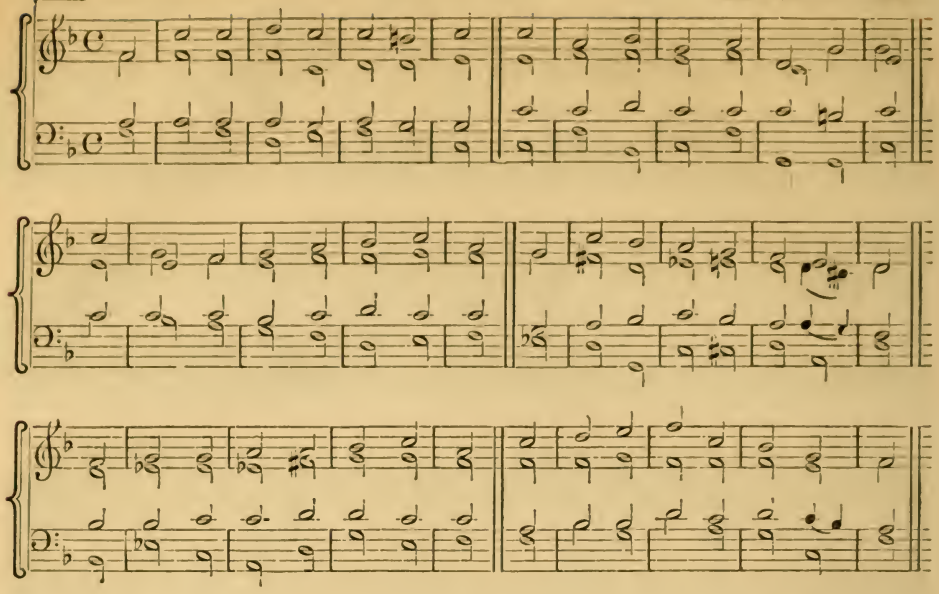
35 L. M. 6 lines. MUNCHBERG. BART: GESIUS, 1600. ob: 1613.


My hope is built on no - thing less
Than Je - su's blood and righ - teous - ness;
I dare not trust the sweet-est frame,
But whol - ly lean on Je - sus's name.
On Christ, the so - lid rock, I stand.
All oth - er ground is sink - ing sand.

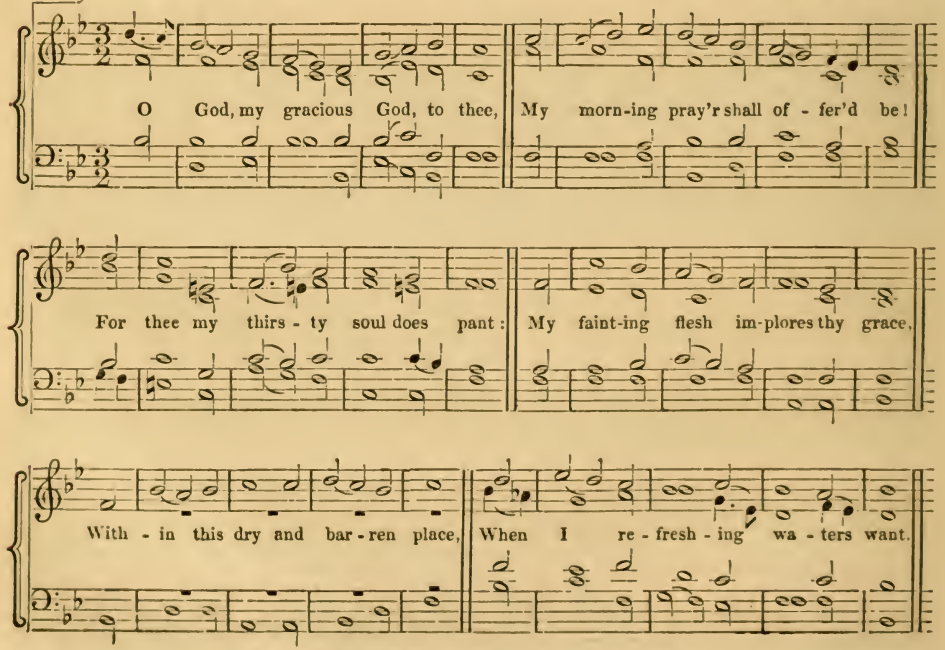
36 L. M. 6 lines. MENTZ. DR. F. LAYRIZ. 1829.


Our Fa - ther, in the heav'ns a - bove,
Who biddest us as brethren love,
And willest us to pray to Thee,
Grant that our pray'rs un - feign - ed be—
Not words up - on our lips a - lone,
But hearts as - cend - ing to thy throne.

37 L. M. 6 lines. BAILDON. Rev. C. I. La Trobe. nat: 1758—ob: 1836.

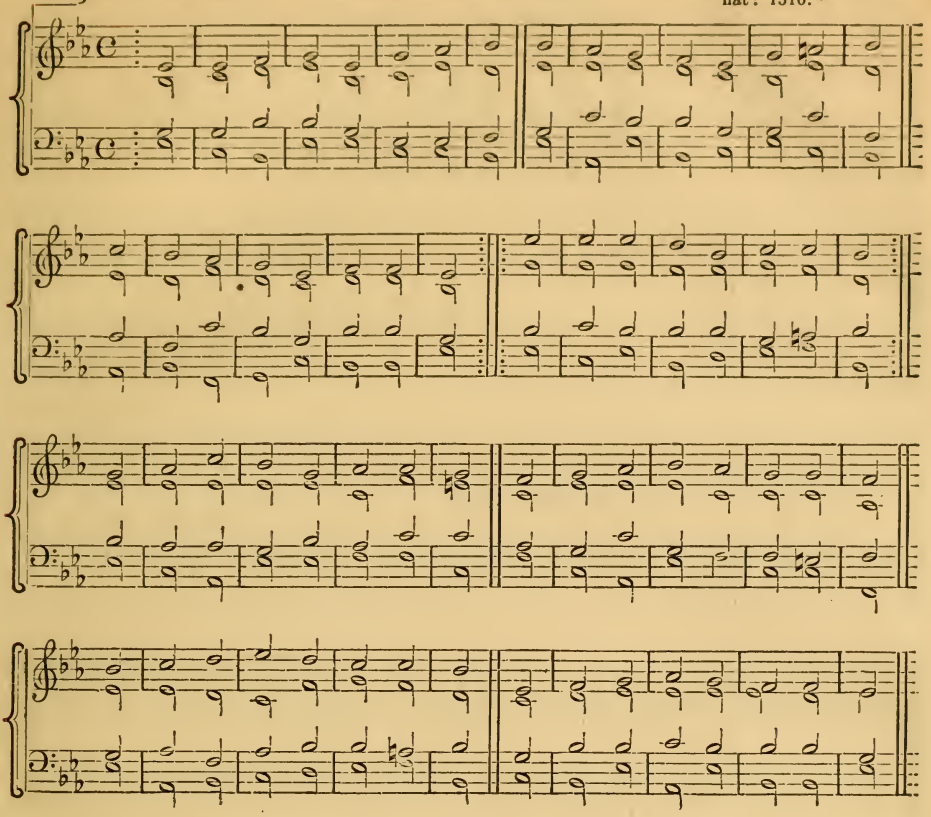


38 L. M. 6 lines. BRADFORD. Wm. Horsley, M. B. Oxon.*

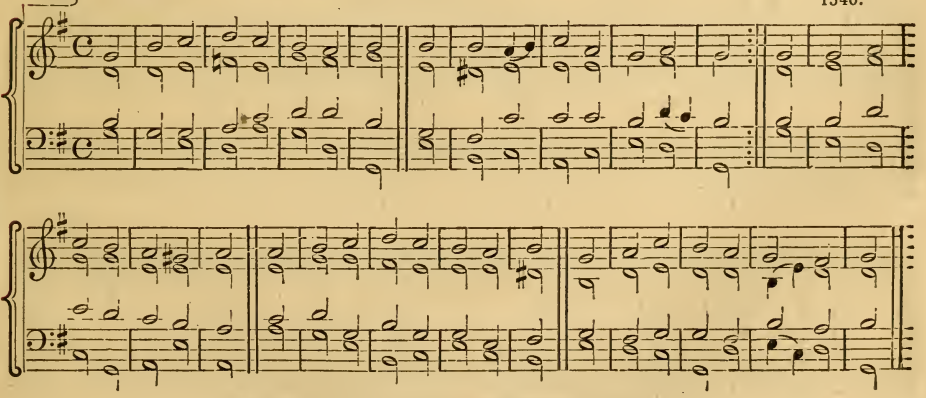

O God, my gracious God, to thee, My morn-ing pray'r shall of - fer'd be!
For thee my thirs - ty soul does pant: My faint-ing flesh im-plores thy grace,
With - in this dry and bar - ren place, When I re - fresh - ing wa - ters want.

* Contributed from his Collection of Psalm Tunes.

39 L. M. D. **OLD 113th PSALM.** CLAUDE GOUDIMEL, 1562.
nat: 1510.*

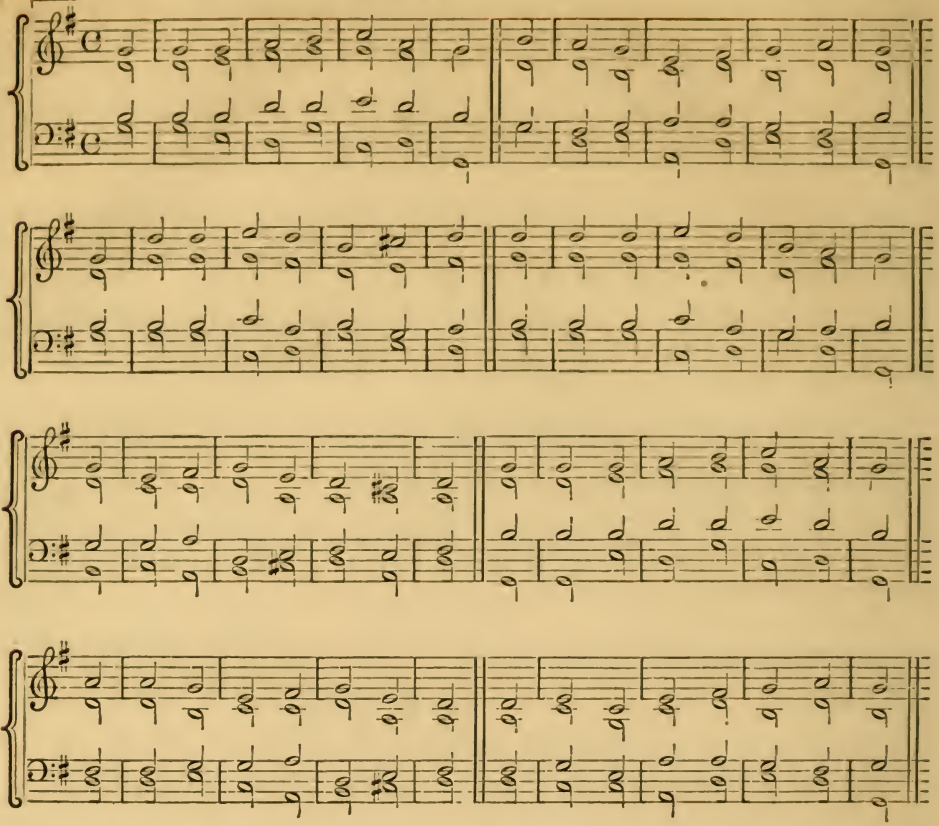


40 L. M. 5 or 7 lines. **TURIN.** J. KUGELMAN.
1540.

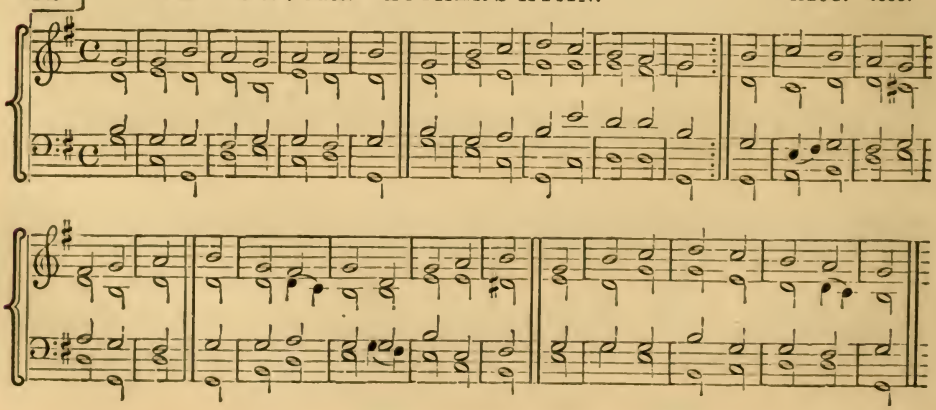


* Massacred at Lyons, on St: Bartholomew's Day, 1572.

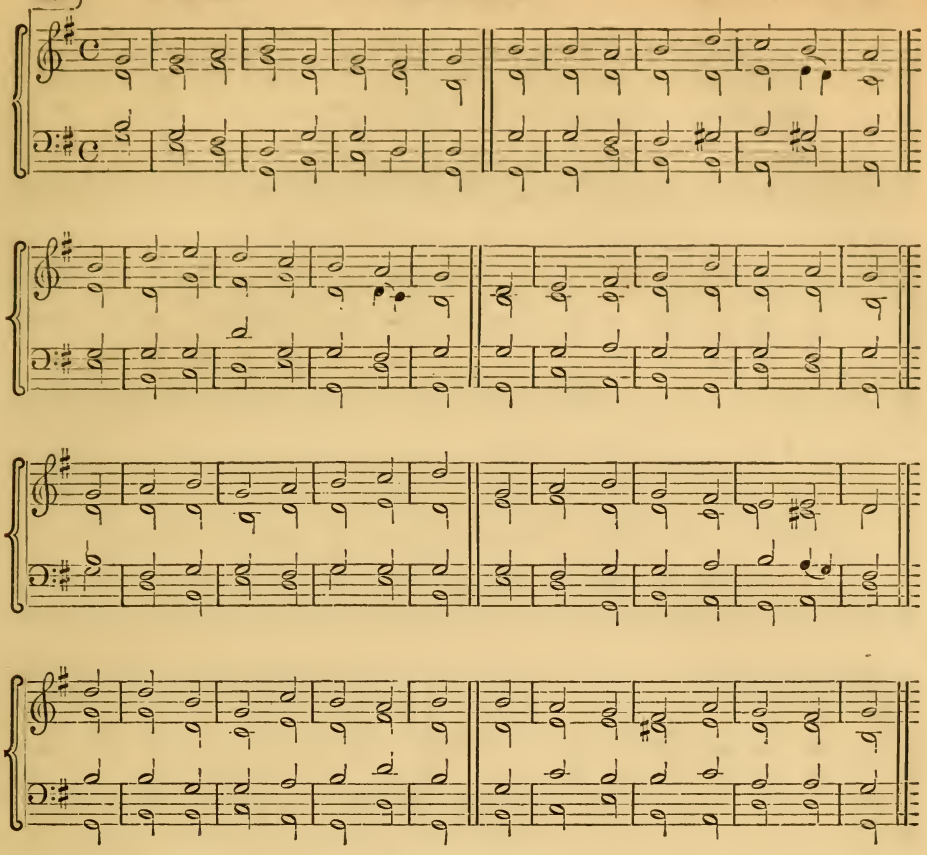
41 L. M. D. BRESLAW. KLUG: 1543.



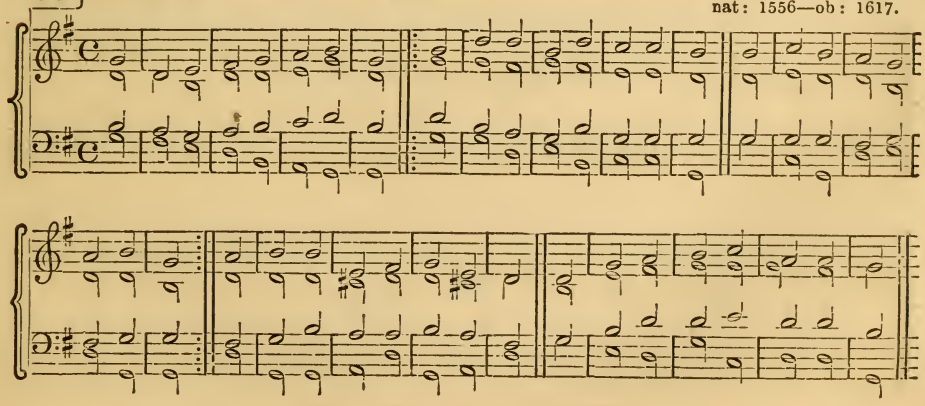
42 L. M. 5 or 7 lines. LUTHER'S HYMN. KLUG. 1535.

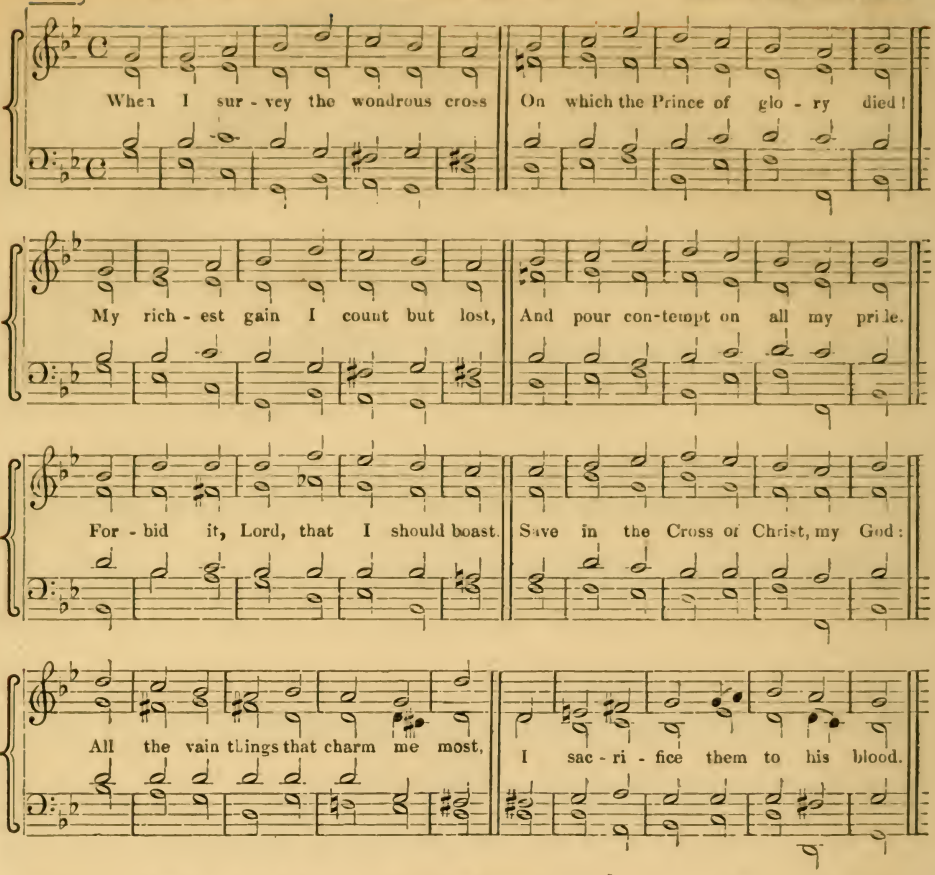


43 L. M. D. OLD 88th PSALM. GEN: PSALTER. 1563.

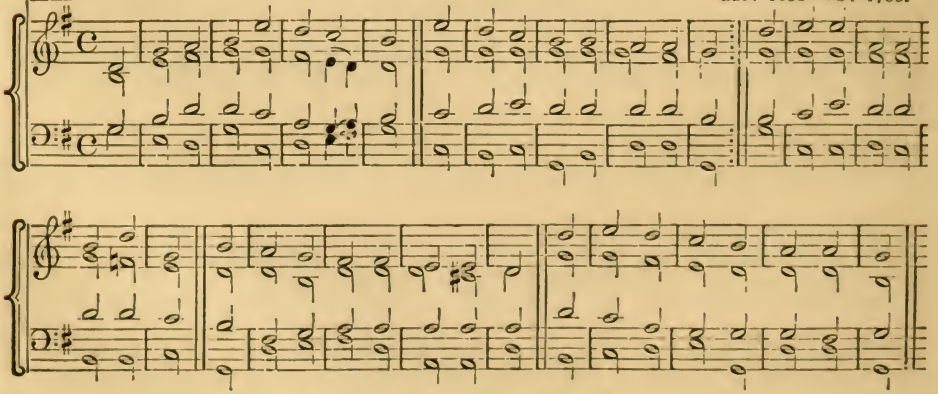


44 L. M. 5 or 7 lines. POSEN. S. CALVISIUS 1597.
nat: 1556—ob: 1617.

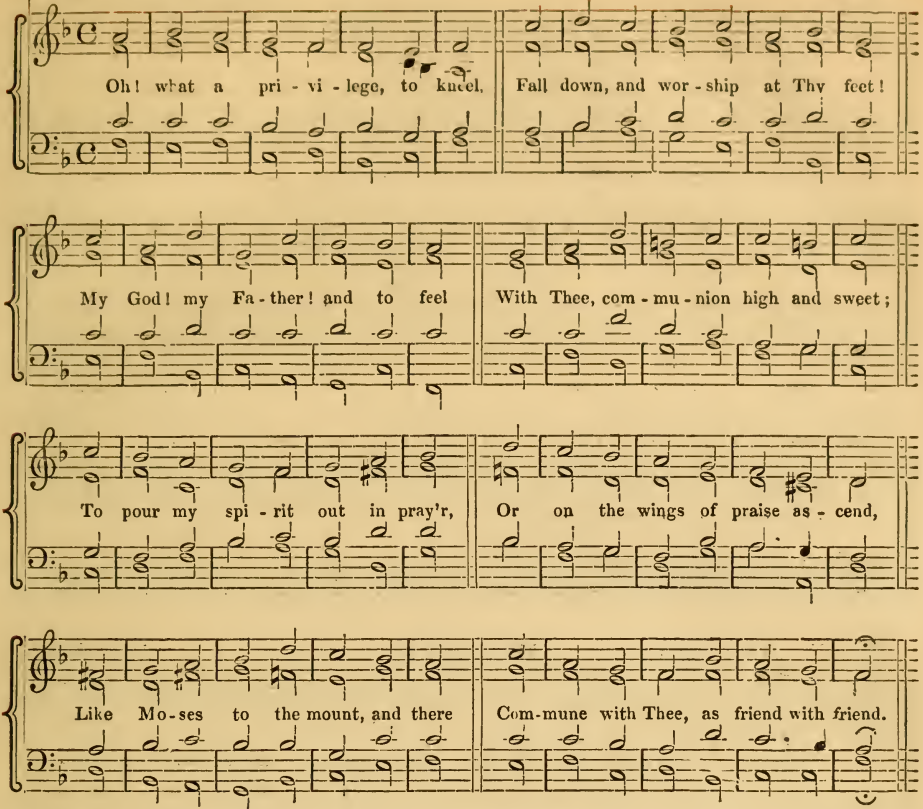


45 L. M. D. ELY PLACE. * Rev: Peter La Trobe.

When I sur - vey the wondrous cross On which the Prince of glo - ry died!
My rich - est gain I count but lost, And pour con-tempt on all my pride.
For - bid it, Lord, that I should boast. Save in the Cross of Christ, my God:
All the vain things that charm me most, I sac - ri - fice them to his blood.

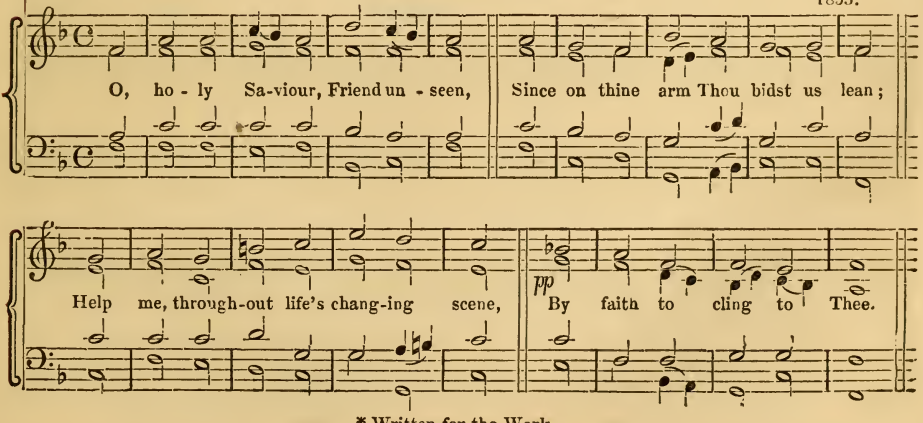
46 L. M. 5 or 7 lines. NUREMBERG J. Pachelbel, 1690. nat: 1653—ob: 1706.



* Contributed in Score, June, 1853.

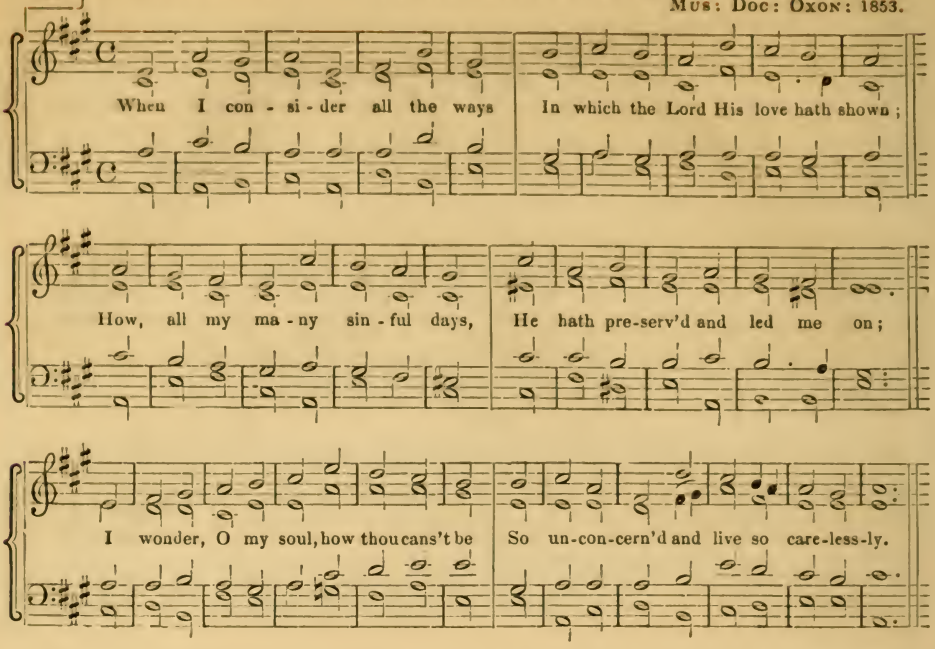
47 L. M. D. ADELAIDE.* J. Archer. 1853.

Oh! what a pri - vi - lege, to kneel, Fall down, and wor - ship at Thy feet!
My God! my Fa - ther! and to feel With Thee, com - mu - nion high and sweet;
To pour my spi - rit out in pray'r, Or on the wings of praise as - cend,
Like Mo-ses to the mount, and there Com-mune with Thee, as friend with friend.

48 8-8-8-6. SILVERSTONE.* T. M. Mudie. 1853.

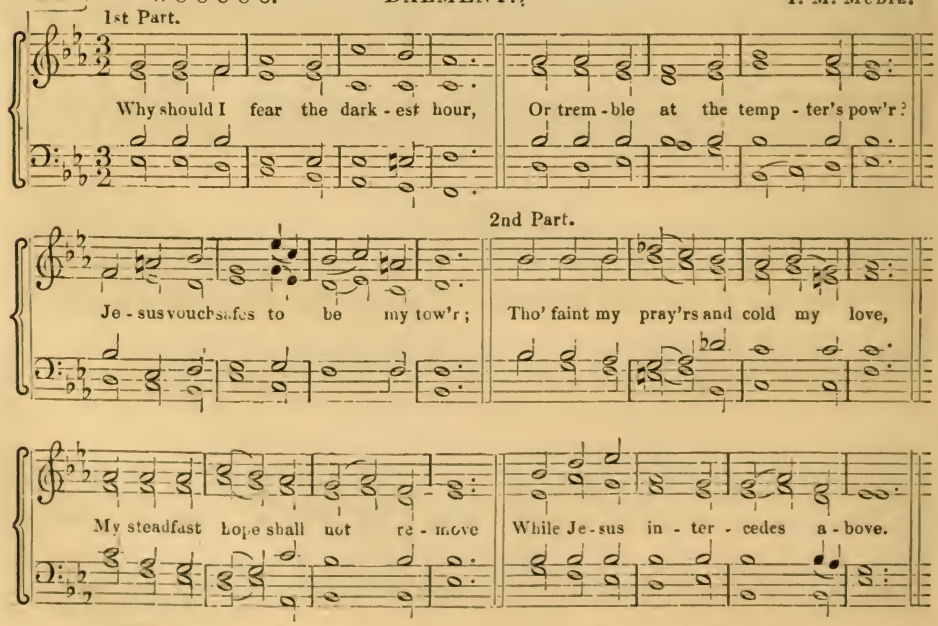

O, ho - ly Sa-viour, Friend un - seen, Since on thine arm Thou bidst us lean;
Help me, through-out life's chang-ing scene, pp By faith to cling to Thee.

* Written for the Work.

49 | 8-8-8-8-10-10. ST. GEORGE'S CHAPEL.* GEO. J. ELVEY: MUS: DOC: OXON: 1853.


When I con - si - der all the ways
In which the Lord His love hath shown;
How, all my ma - ny sin - ful days,
He hath pre-serv'd and led me on;
I wonder, O my soul, how thou cans't be
So un-con-cern'd and live so care-less-ly.

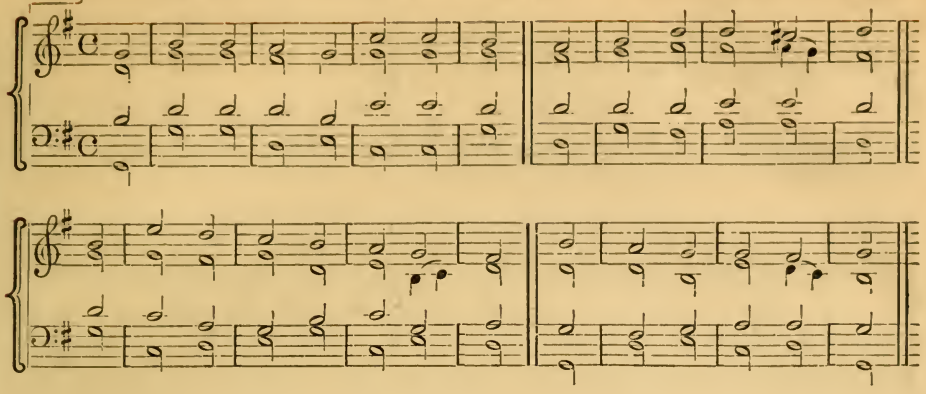
50 | 8-8-8 8-8-8. DALMENY.† T. M. MUDIE.

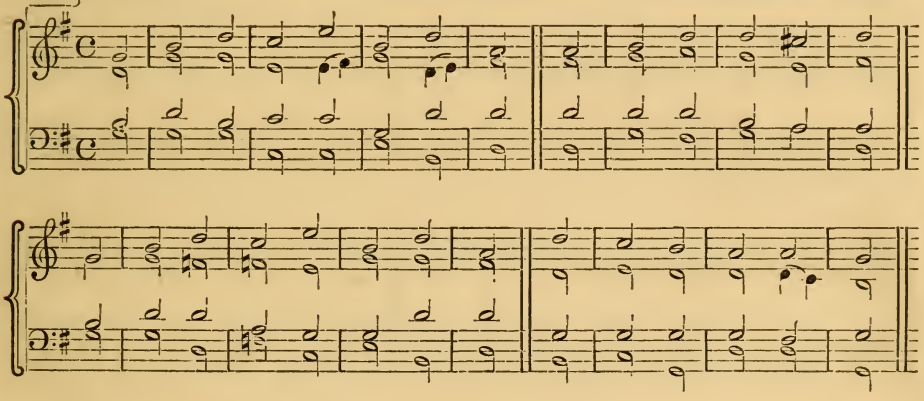

1st Part.
Why should I fear the dark - est hour,
Or trem - ble at the temp - ter's pow'r?
2nd Part.
Je - sus vouchsafes to be my tow'r;
Tho' faint my pray'rs and cold my love,
My steadfast hope shall not re - move
While Je - sus in - ter - cedes a - bove.

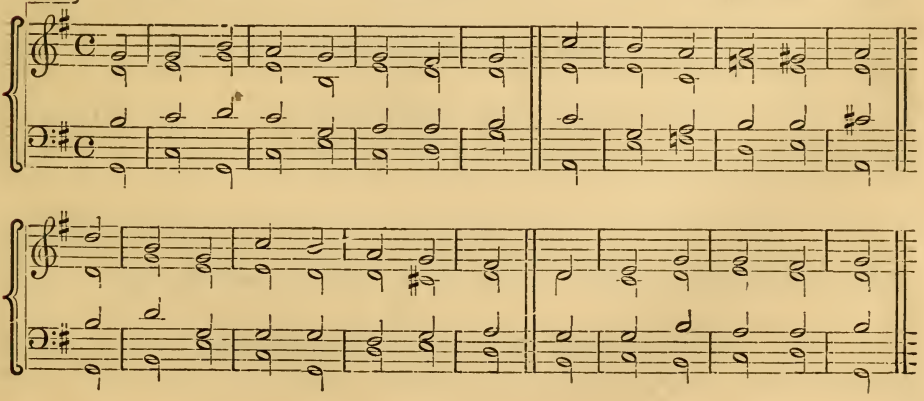
*Written for the Work.

†Written for the Work 1853.

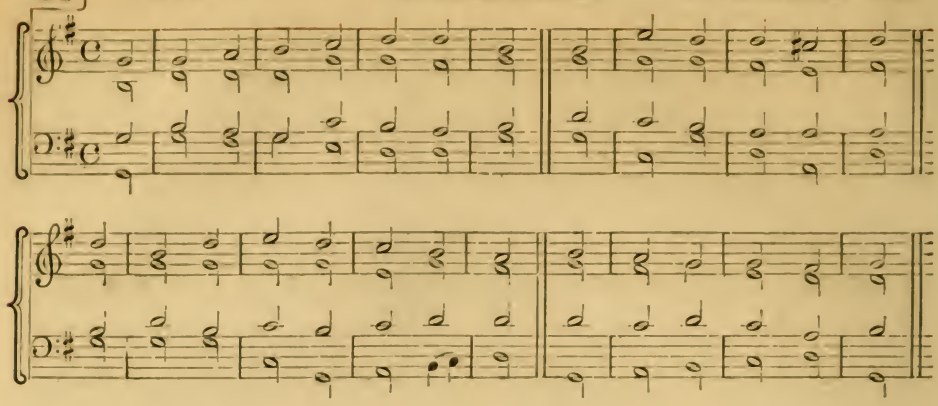
51 C. M. WINCHESTER. ALLISON'S PSALTER. 1599.

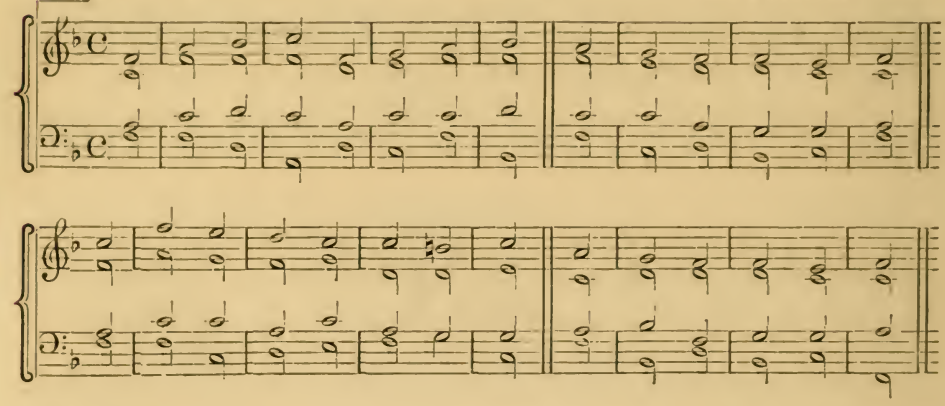
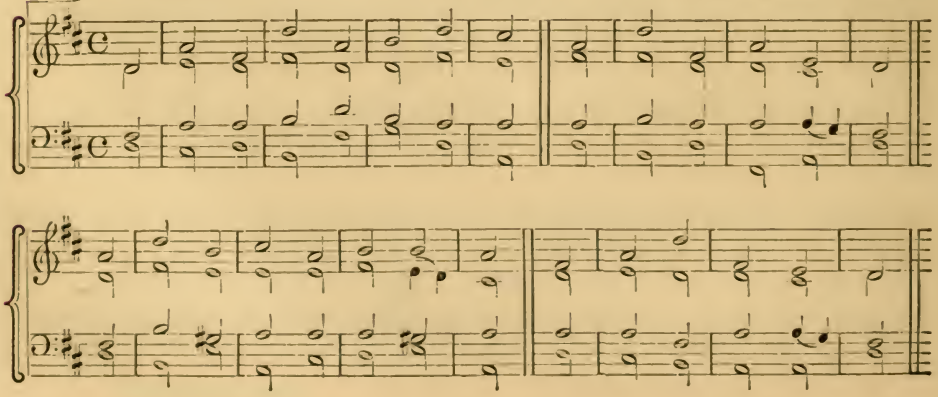


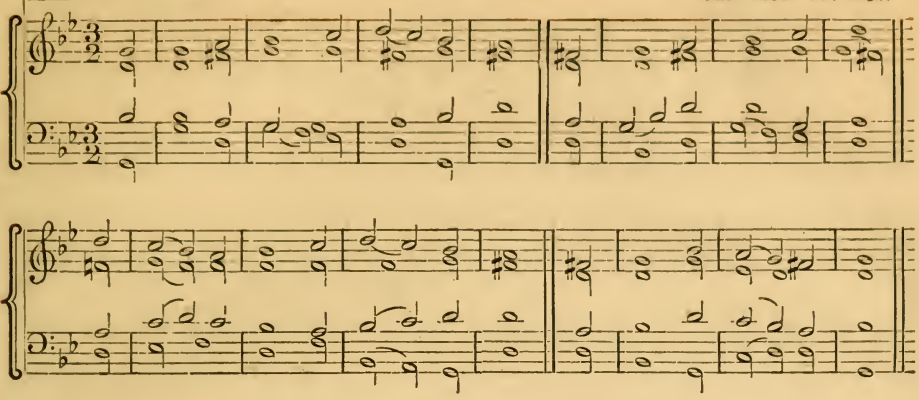
52 C. M. YORK. SCOTCH PSALTER. 1615.

53 C. M. ABBEY. SCOTCH PSALTER. 1615.

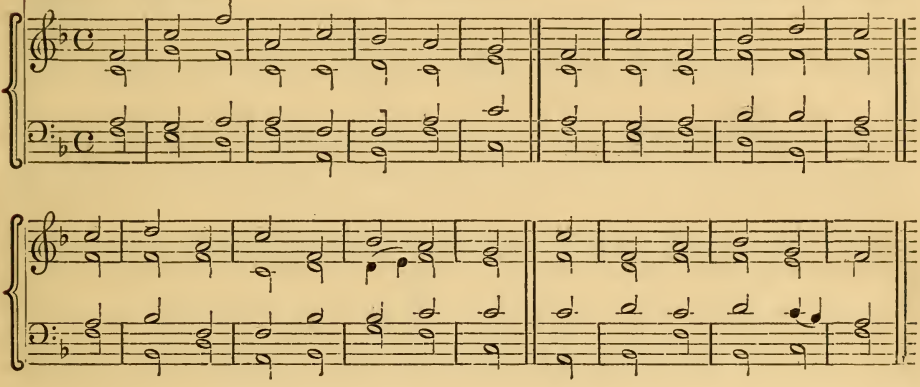
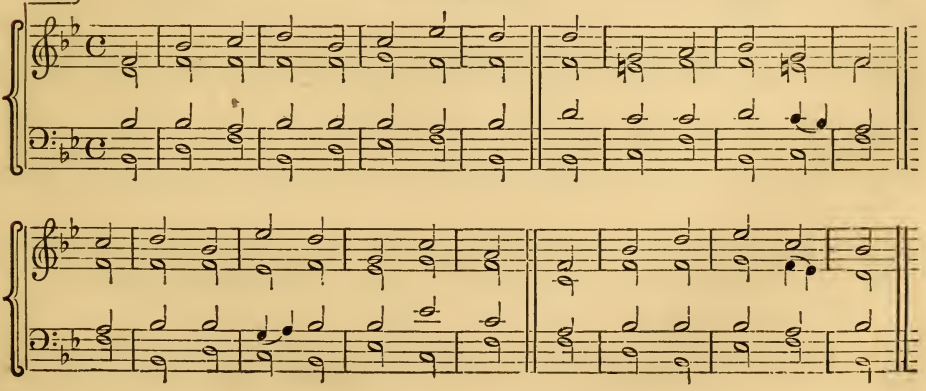


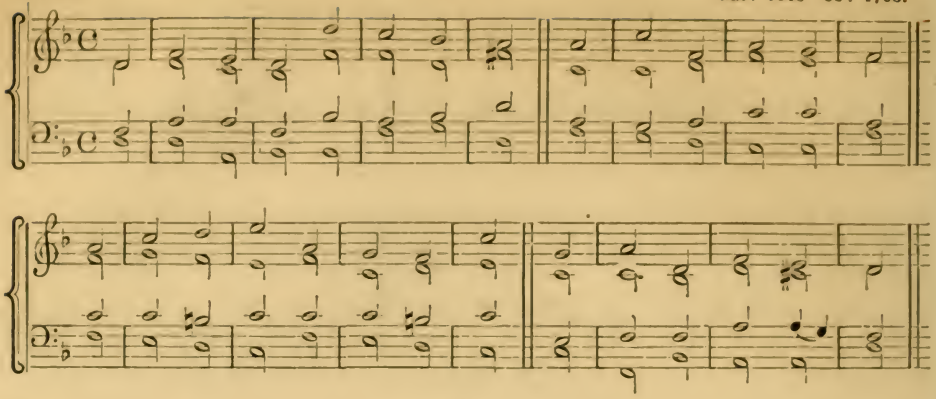
54 C. M. DUNFERMLINE. Scotch Psalter 1615.



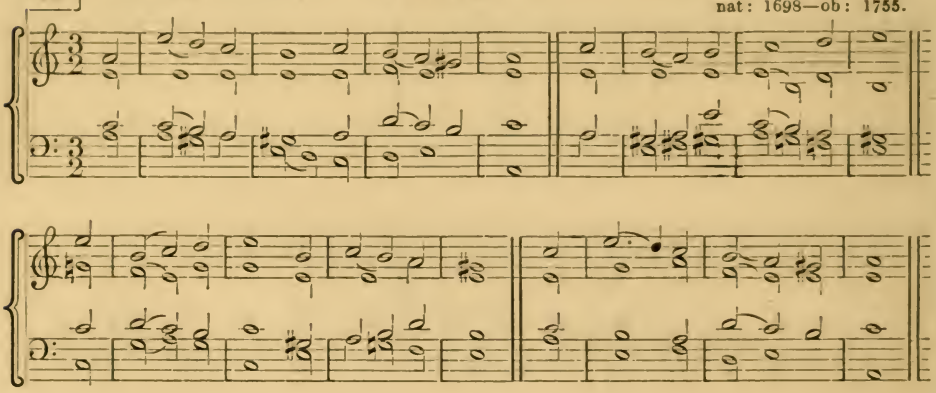
55 C. M. FRENCH. Scotch Psalter. 1615.

56 C. M. LONDON NEW. Scotch Psalter. 1635.

57 C. M. BURFORD. HEN: PURCELL. nat: 1658—ob: 1695.

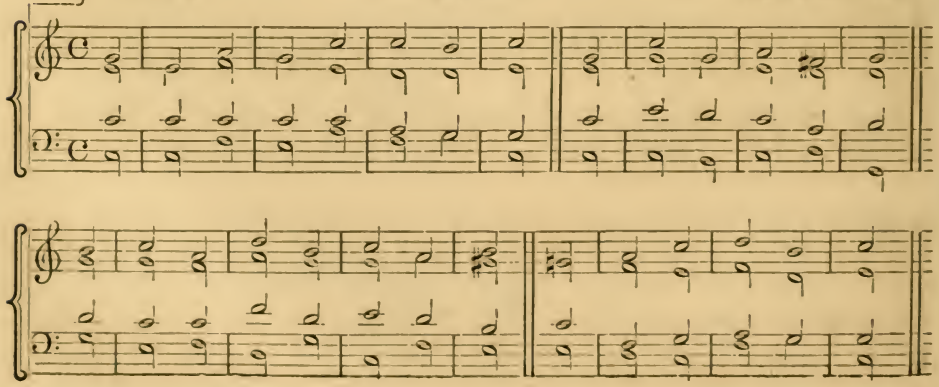


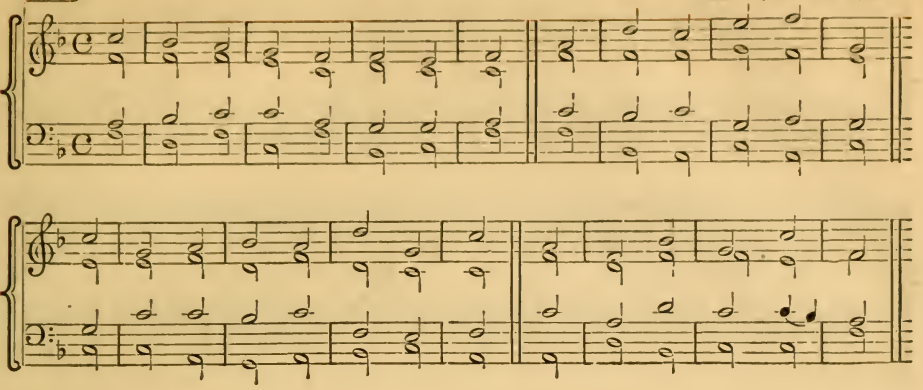
58 C. M. ST. DAVID. PLAYFORD'S PSALTER. 1671.

59 C. M. ST. JAMES. RAPHAEL COURTVILLE. 1580.

60 C. M. ST. MARY. Dr. Blow. nat: 1648—ob: 1708.



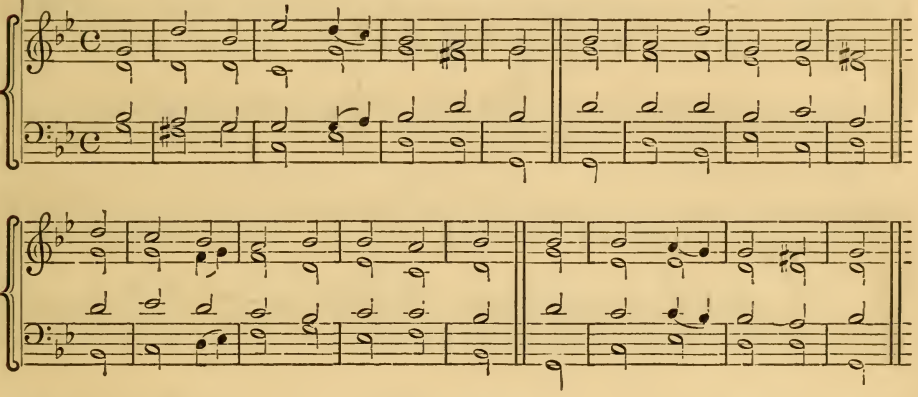
61 C. M. CROWLE. Dr. Greene. nat: 1698—ob: 1755.



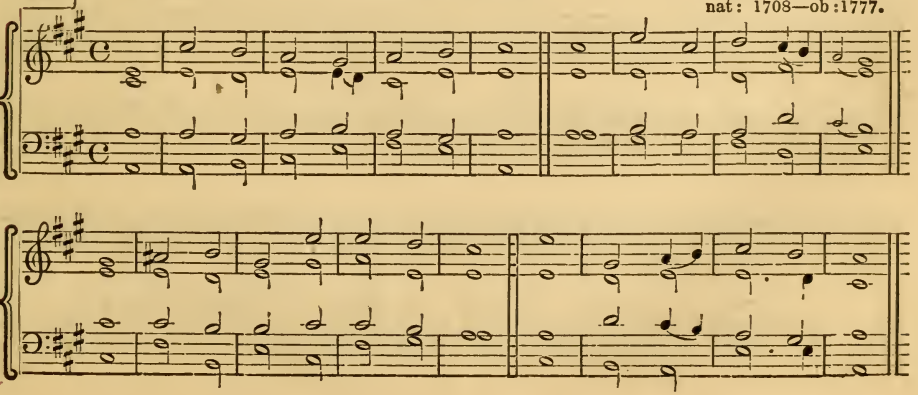
62 C. M. St. ANNE. Dr. Croft. 1703.

63 C. M. NORWOOD. Dr. Nares. nat: 1715—ob: 1783.



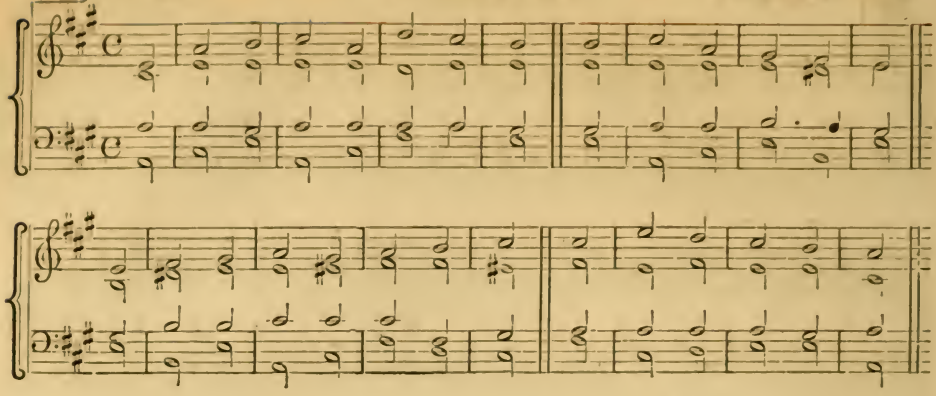
64 C. M. ST. CHAD. Dr. Nares. 1762.



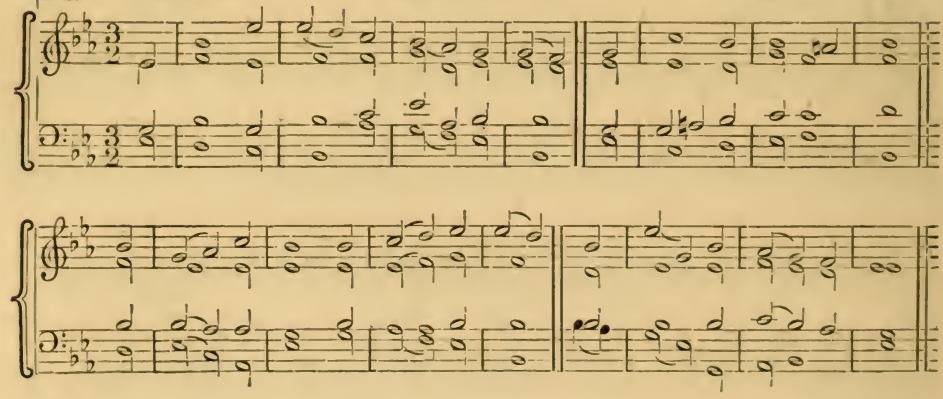
65 C. M. PSALM 127th. Dr. W. Hayes. nat: 1708—ob: 1777.

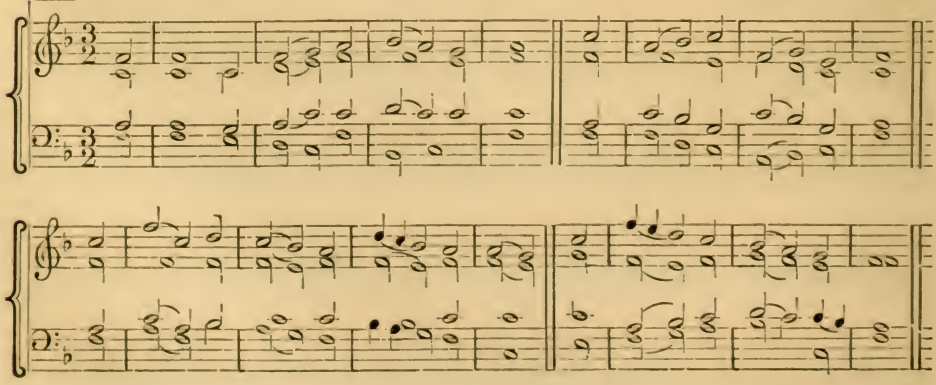


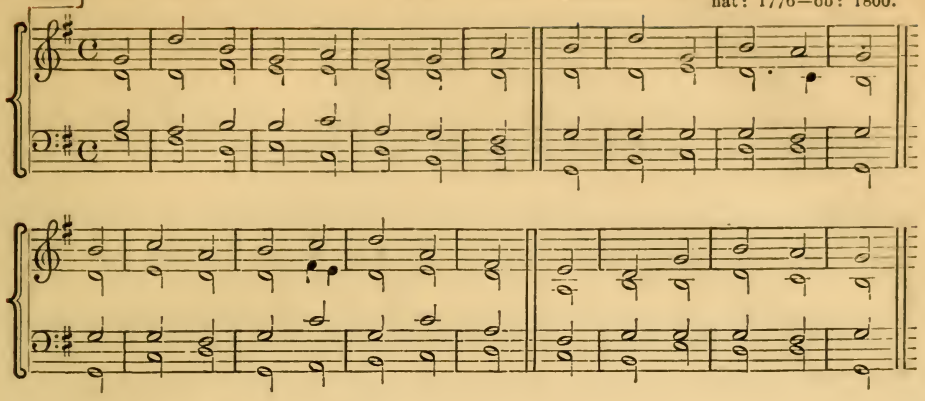
66 C. M. ST. CLEMENTS. Dr. Howard. 1762.

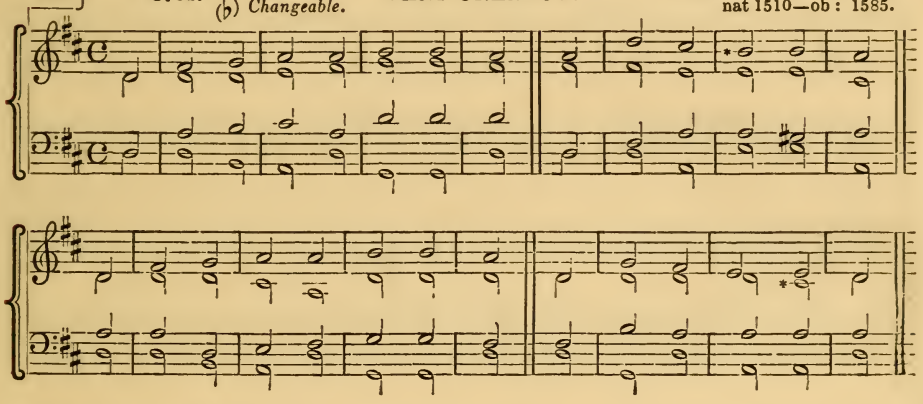


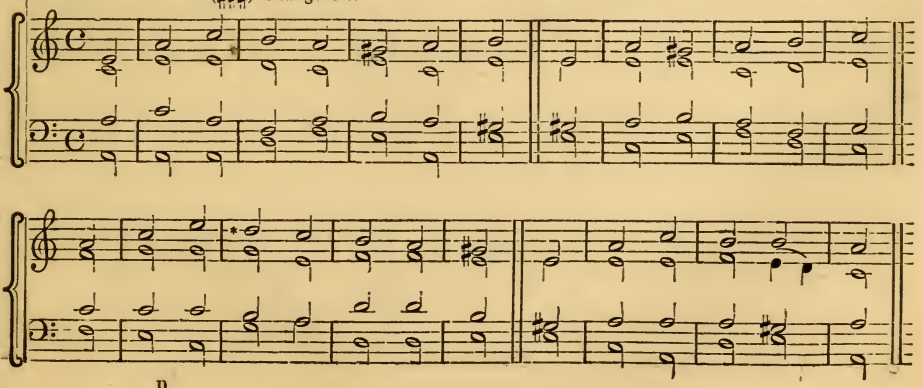
67 C. M. ABRIDGE. Isaac Smith. 1770.



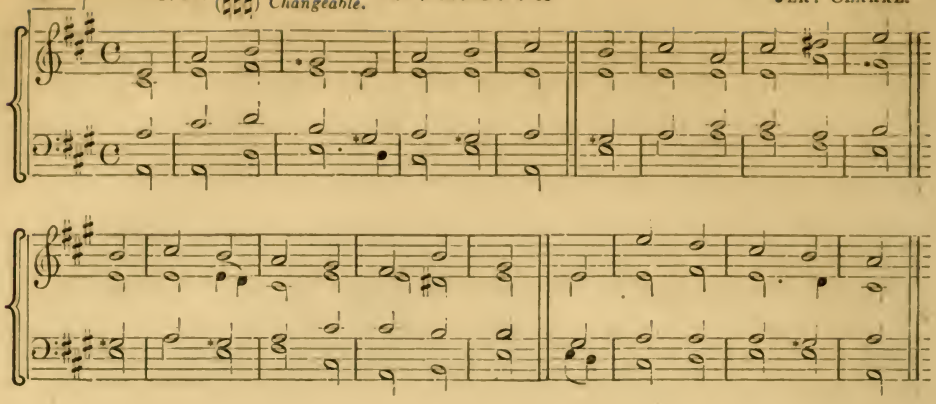
68 C. M. IRISH. Isaac Smith.

69 C. M. NAYLAND. Rev. Wm. Jones. M.A. nat: 1776—ob: 1800.



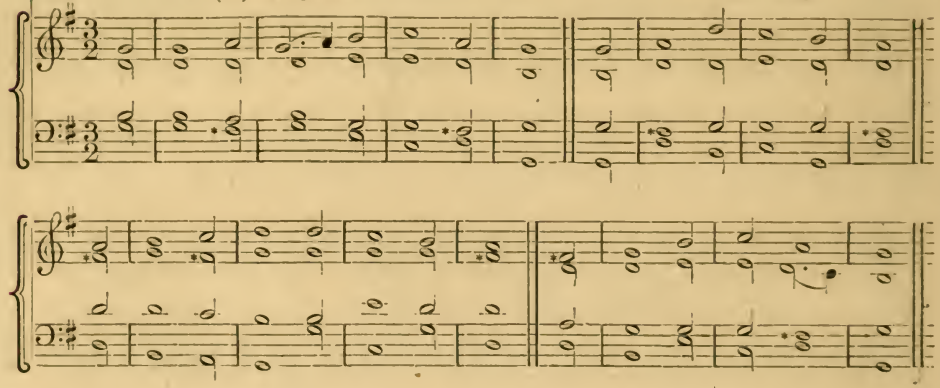
70 C. M. (♭) *Changeable.* VENI CREATOR. Thos. Tallis. 1557. nat 1510—ob: 1585.

71 C. M. (♯♯♯) *Changeable.* CULROSS. Scotch Psalter. 1635.



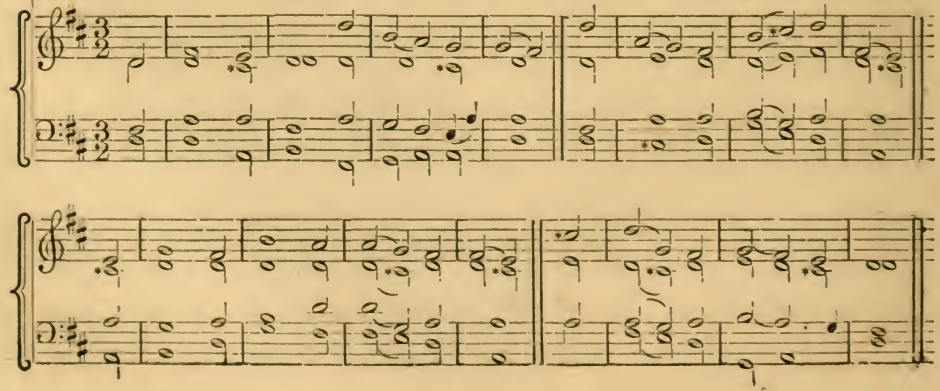
72 C. M. (♯♯♯) *Changeable.* ST. MAGNUS. JER: CLARKE.



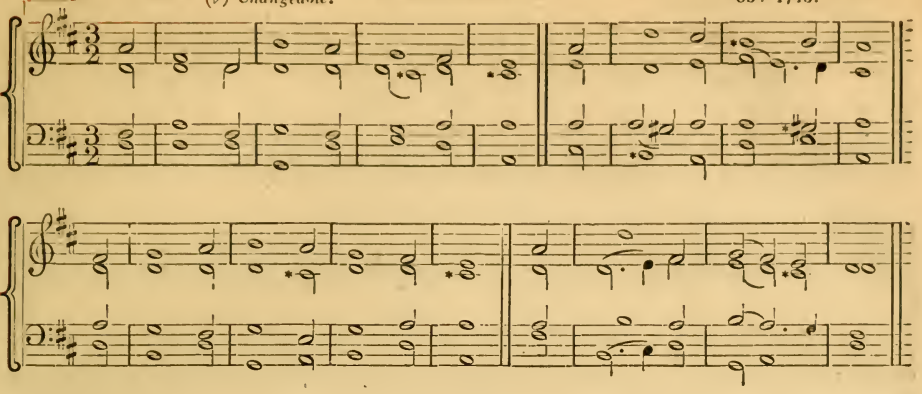
73 C. M. (♭♭) *Changeable.* STAFFORD. M: WILKIN'S PSALMODY. 1699.



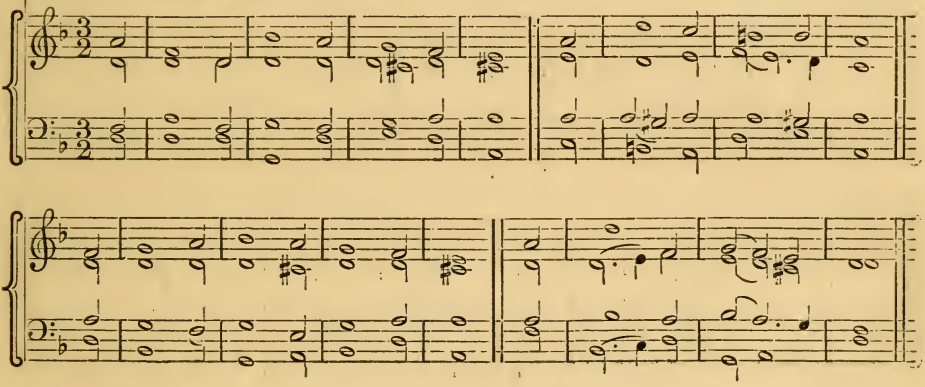
74 C. M. (♭) *Changeable.* MANCHESTER. DR. WAINWRIGHT. nat: 1747—ob: 1782.



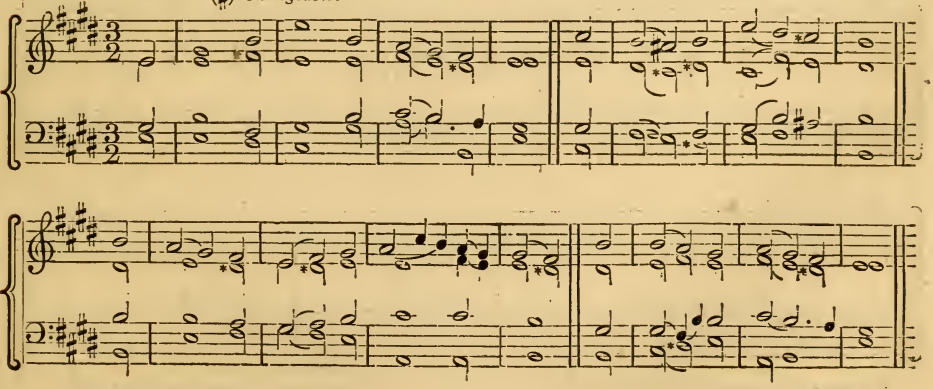
75 C. M. (♭) *Changeable.* BEDFORD. W. Wheall. Mus: Bac: ob: 1745.



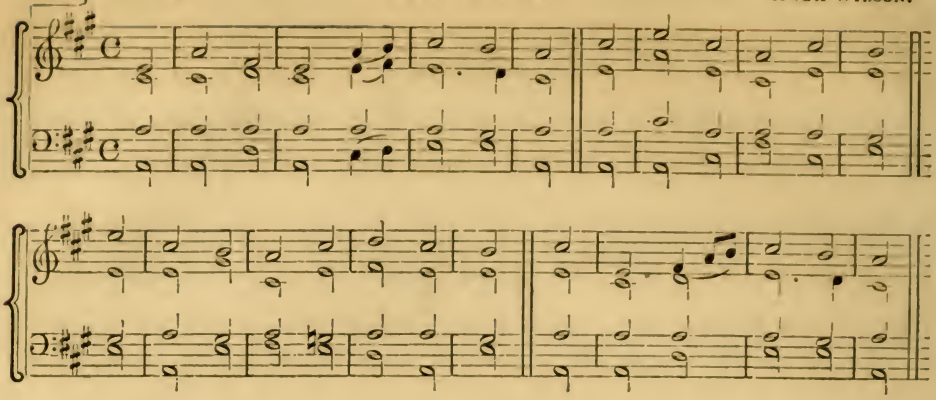
76 C. M. *Minor.* BEDFORD.

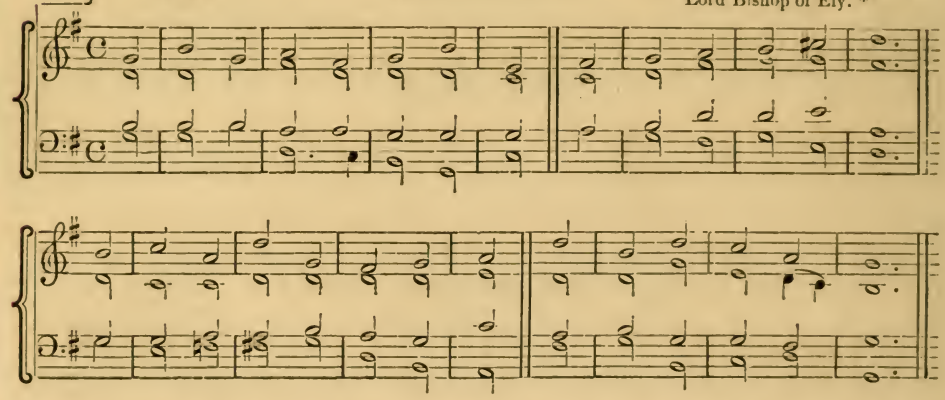


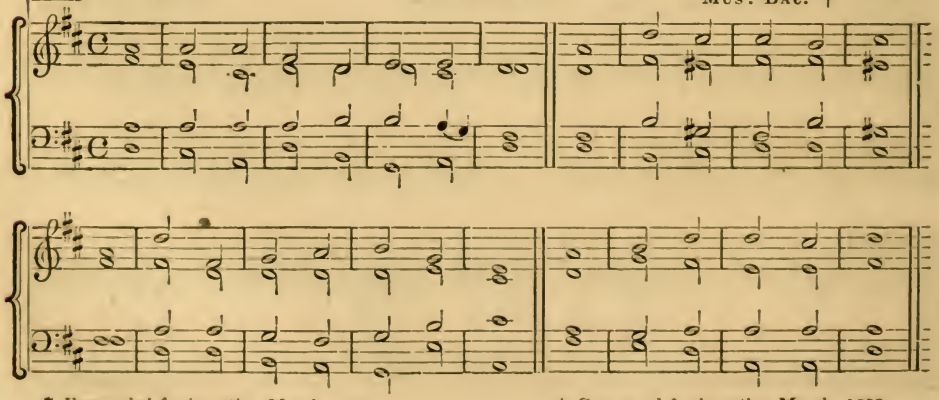
77 C. M. (♯) *Changeable.* LIVERPOOL. Dr. Wainwright.



78 C. M. MARTYRDOM. HUGH WILSON.

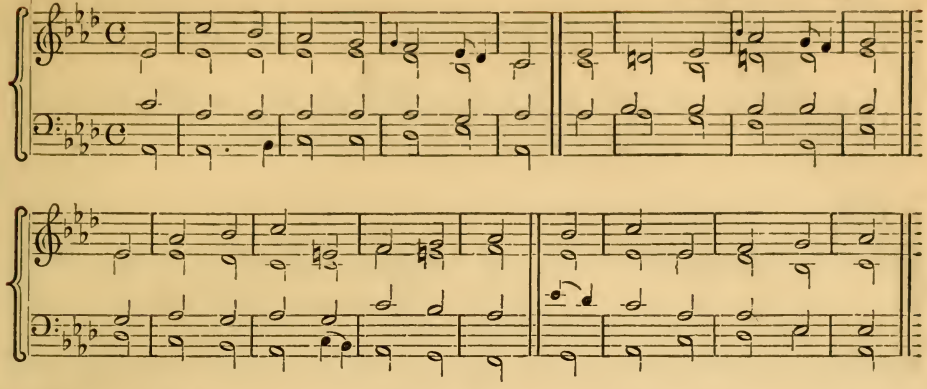


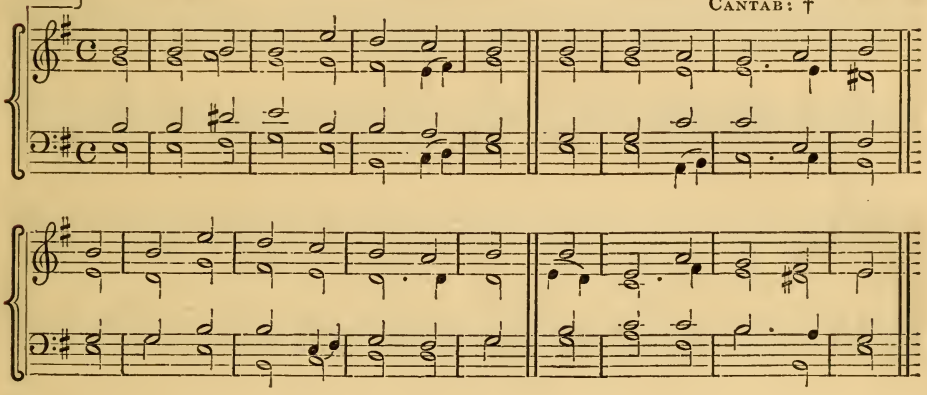
79 C. M. ELY. RIGHT REV: T. TURTON. D.D. Lord Bishop of Ely. *

80 C. M. LOVEHILL. REV. SIR F. A. G. OUSELEY. M.A. MUS: BAC. †



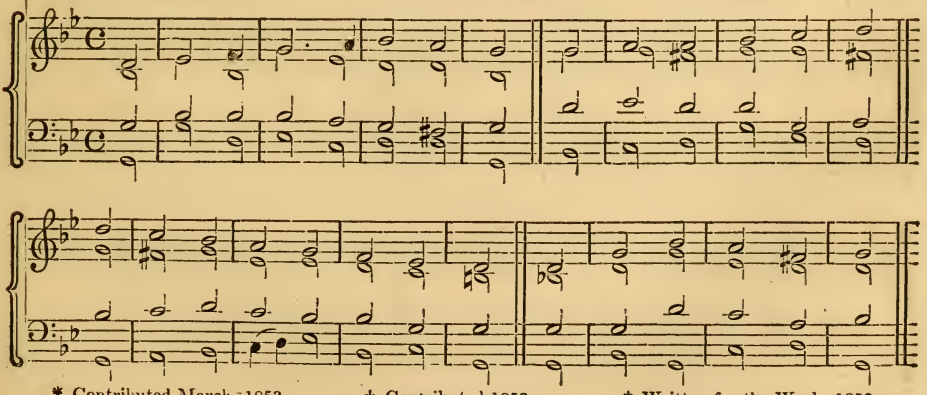
* Forwarded for insertion March, 1853.

† Composed for insertion March, 1853.

81 C. M. BAPCHILD. Rev. J. M. Holland. M.A. Fellow of New College. *

82 C. M. KELHAM. Edward Dearle. Mus: Doc: Cantab: †

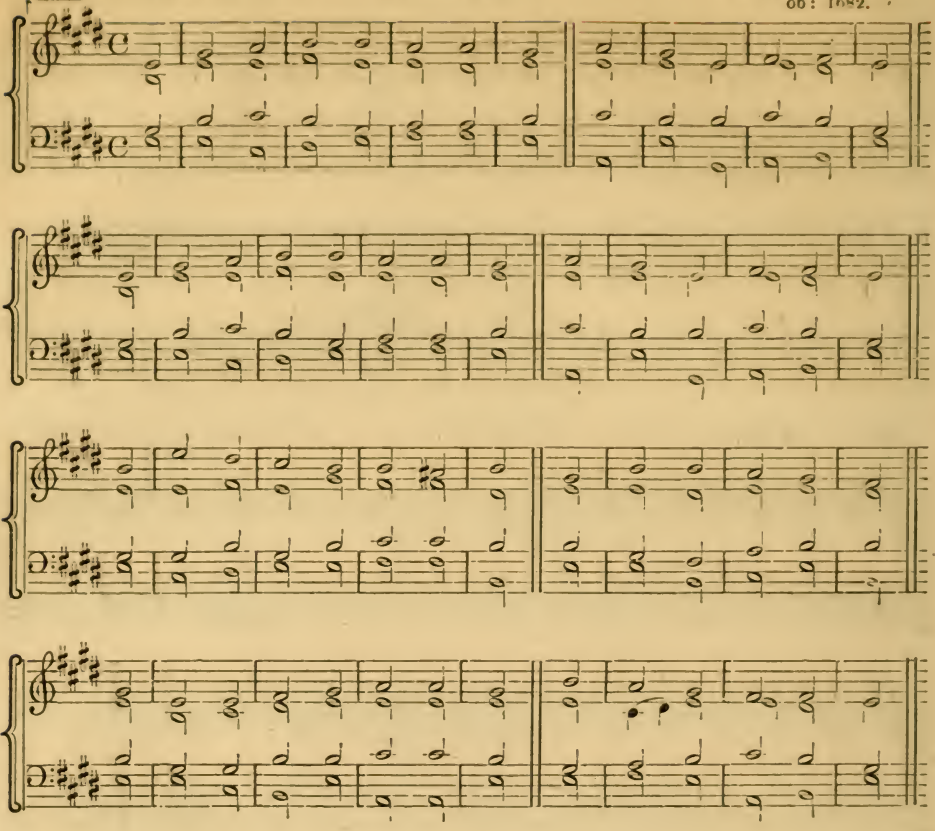


83 C. M. ATHERSTONE. By the late W. C. Holland. ‡

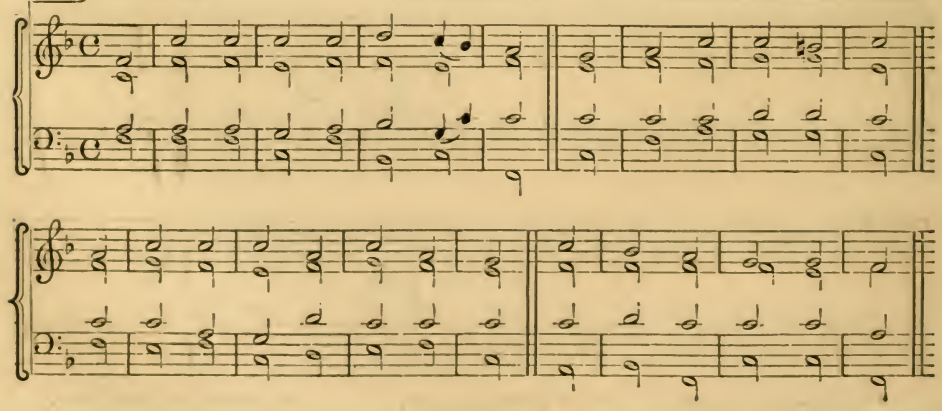


* Contributed March, 1853. † Contributed 1853. ‡ Written for the Work, 1852.

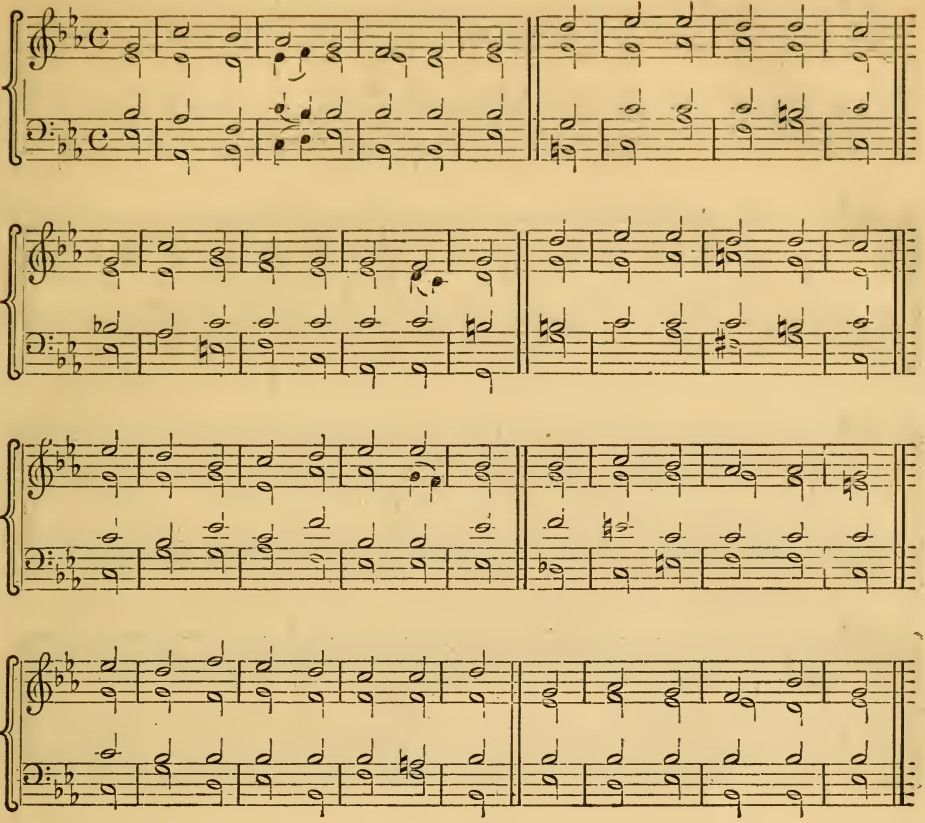
84 C. M. D. PRAGUE. J. Cruger. 1658. ob: 1682.



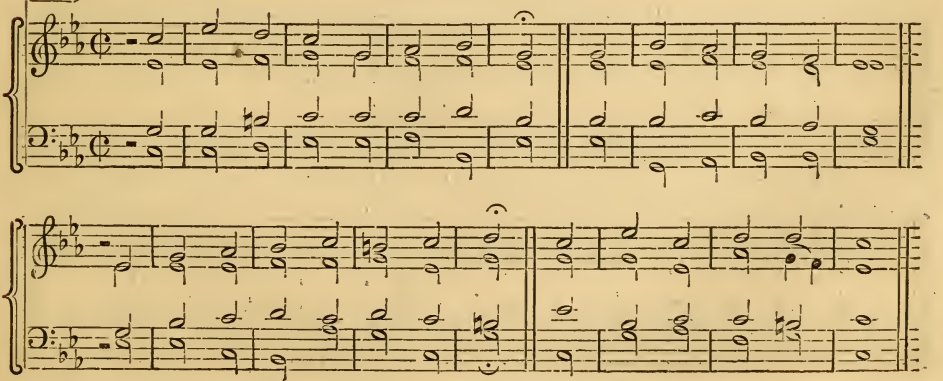
85 C. M. ST. GEORGE. Nicholas Herman. 1560.



86 | C. M. D. CHORALE IN E. G. H. Graun.
nat: 1701—ob: 1760.

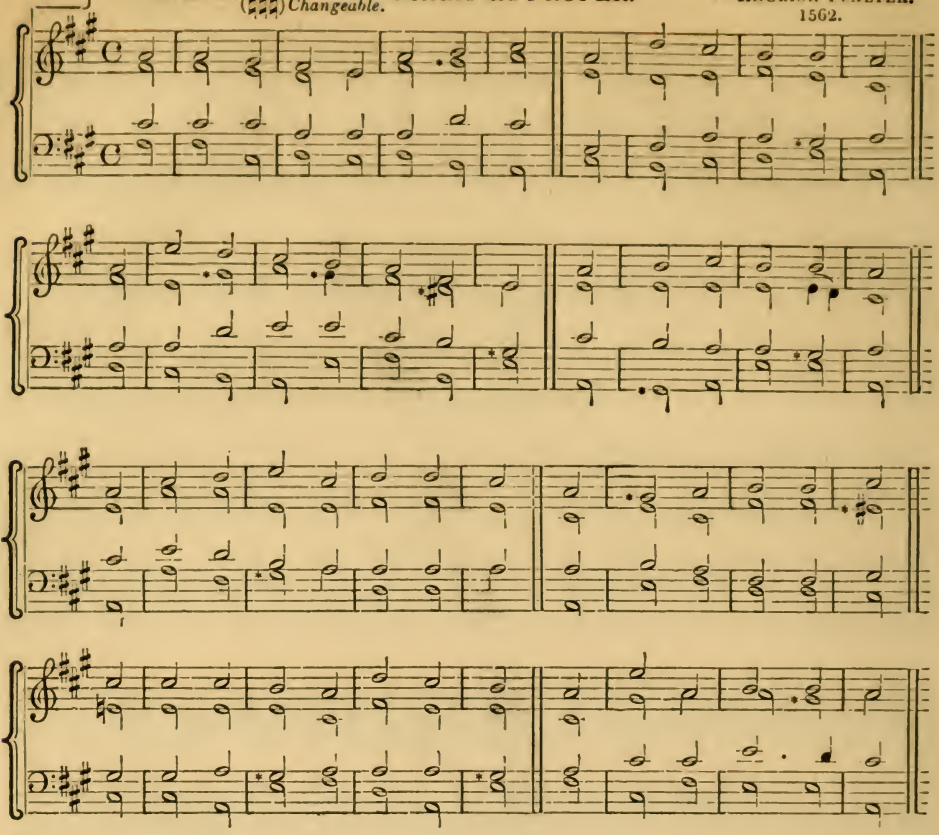


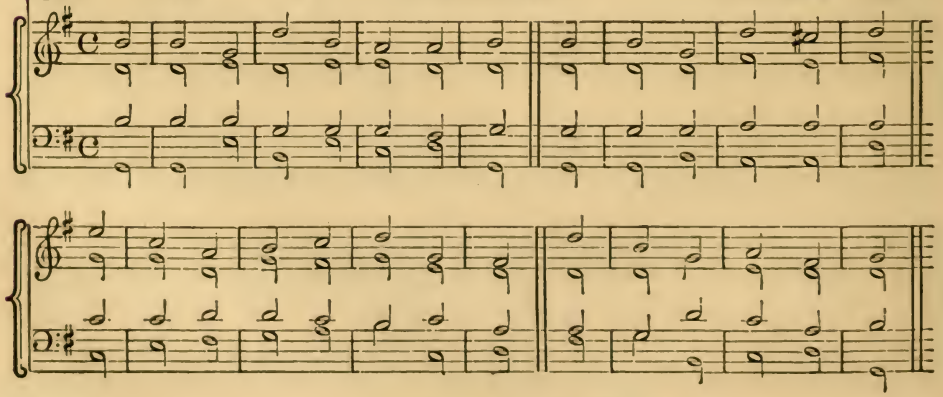
87 | C. M. CHRIST'S HOSPITAL. *

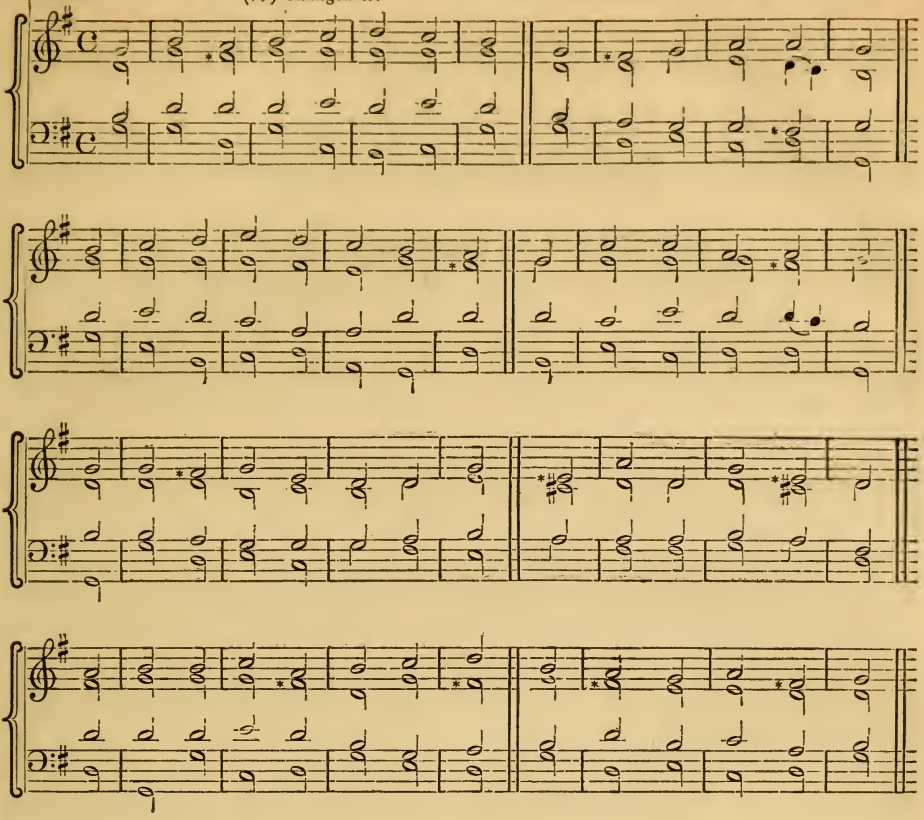


* Composed for the Work, 1853.

88 C. M. D. (♯♯♯) *Changeable.* PSALM 3rd PROPER. ENGLISH PSALTER. 1562.

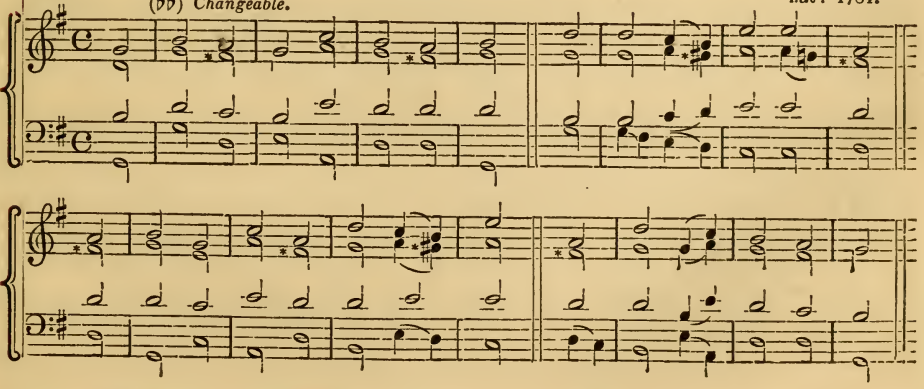


89 C. M. ST. ANDREW. PHILIP HART. 1689.

90 C. M. D. (♭♭) *Changeable.* DALKEITH. SCOTCH PSALTER. 1615.

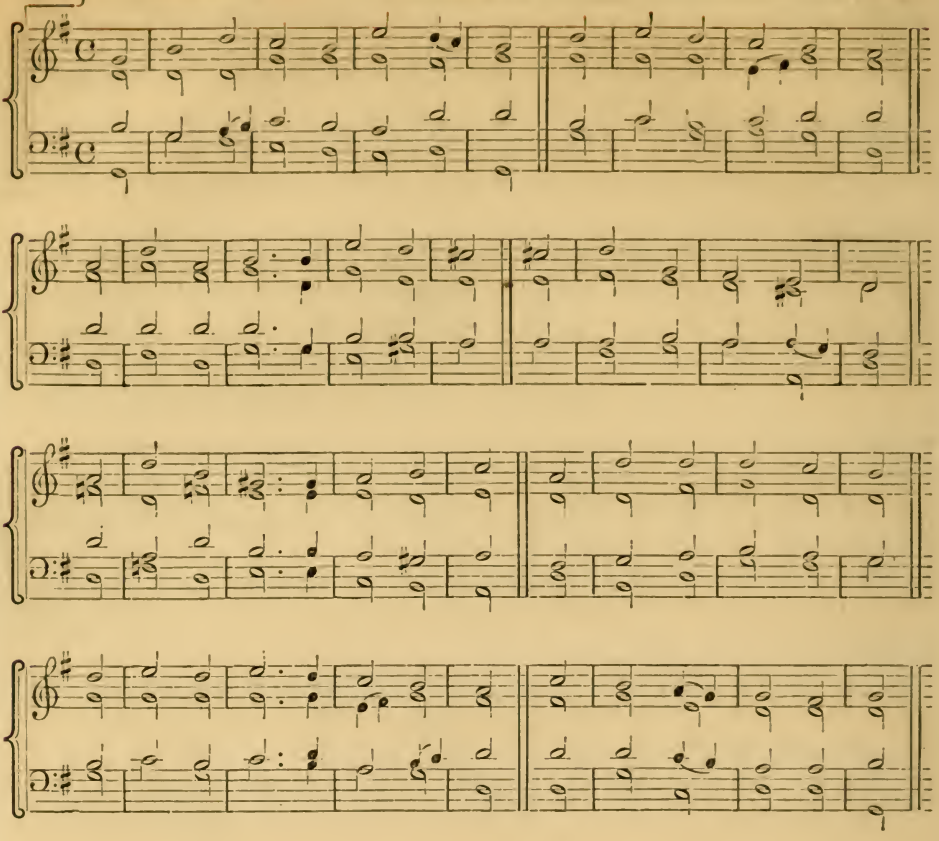


91 C. M. CHORALE IN G. LOUIS SPOHR. nat: 1784.

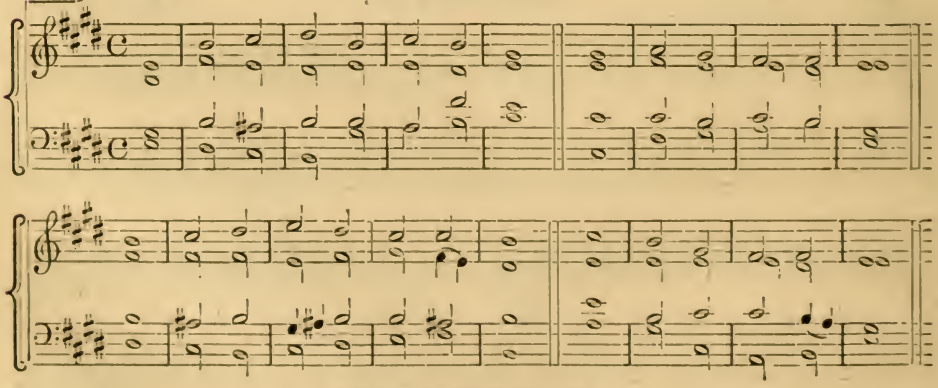
(♭♭) *Changeable.*



92 C. M. D. PSALM 47th. Dr. W. Hayes.

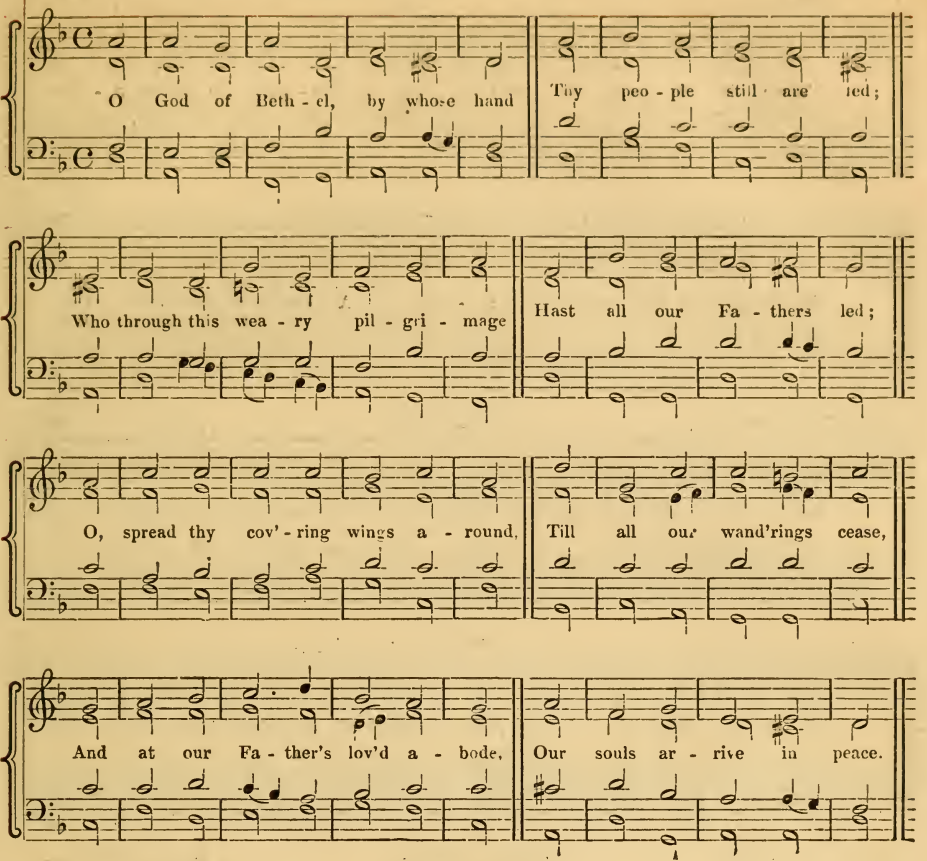


93 C. M. WOODBURY.* W. B. Gilbert.



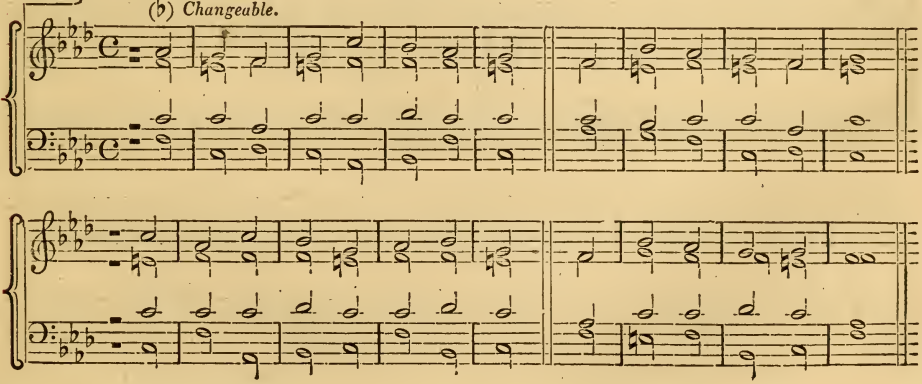
* Written for the Work, 1853.

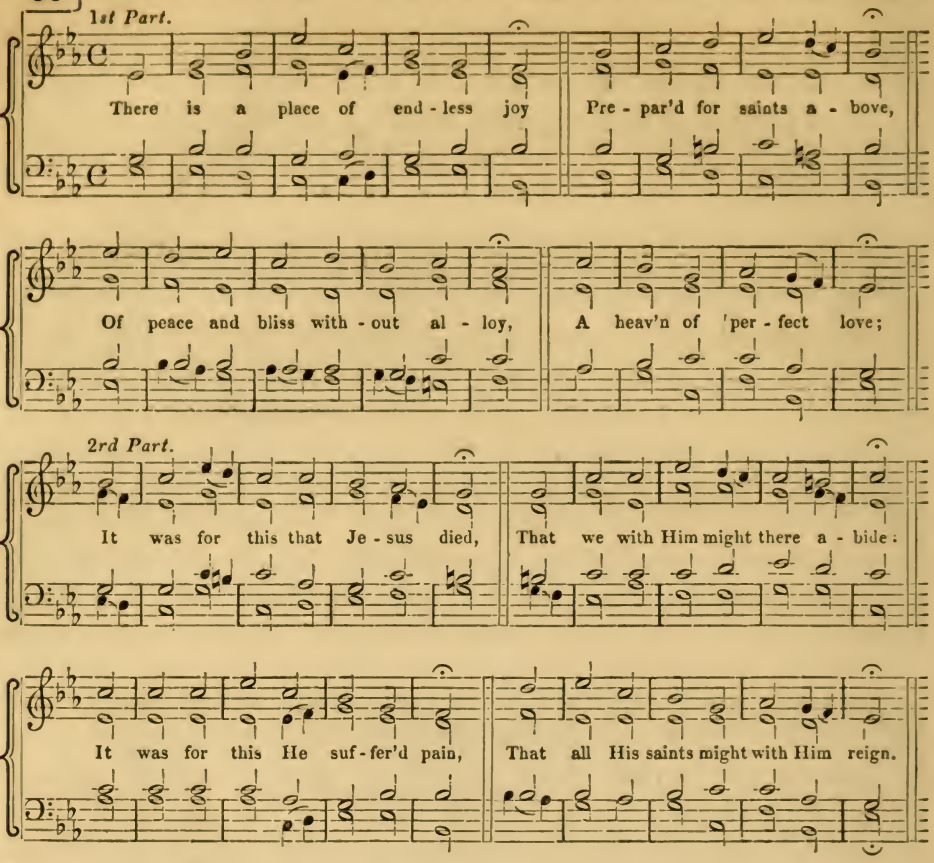
94 C. M. D. RICHMOND. ORLANDO GIBBONS. 1623.


O God of Beth - el, by whose hand
Thy peo - ple still are led;
Who through this wea - ry pil - gri - mage
Hast all our Fa - thers led;
O, spread thy cov' - ring wings a - round,
Till all our wand'rings cease,
And at our Fa - ther's lov'd a - bode,
Our souls ar - rive in peace.

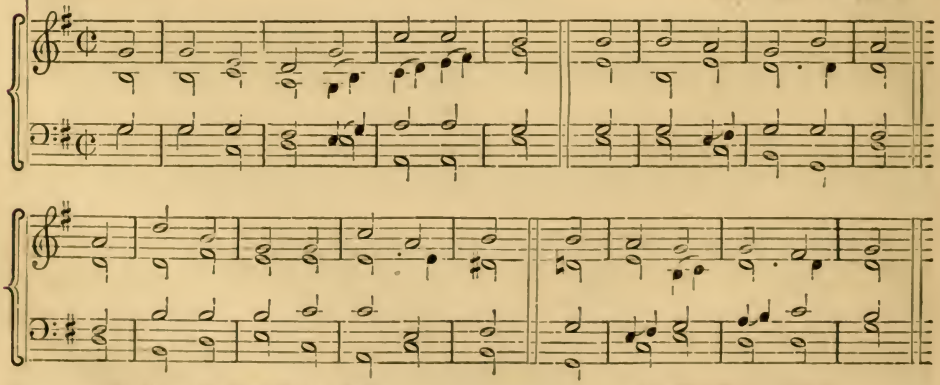
95 C. M. ELGIN.

(♭) *Changeable.*



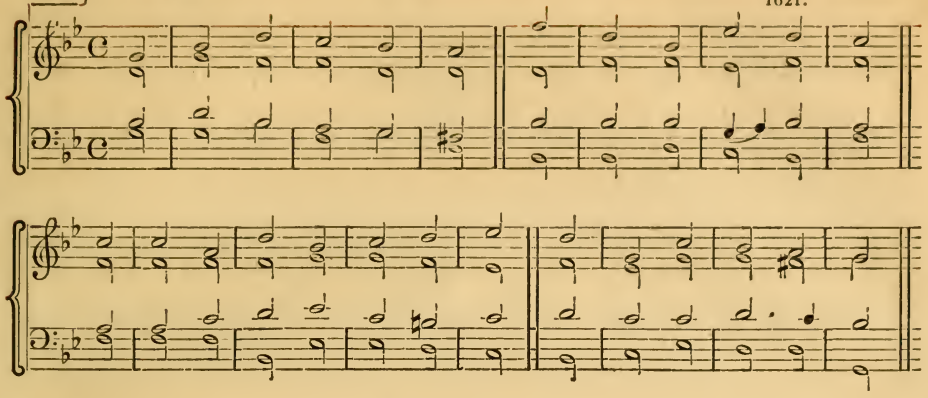
96 8-6-8-6-8-8-8-8. ST. MARK'S CRESCENT.* E. F. RIMBAULT. L.L.D.

1st Part.
There is a place of end - less joy
Pre - par'd for saints a - bove,
Of peace and bliss with - out al - loy,
A heav'n of per - fect love;
2rd Part.
It was for this that Je - sus died,
That we with Him might there a - bide:
It was for this He suf - fer'd pain,
That all His saints might with Him reign.

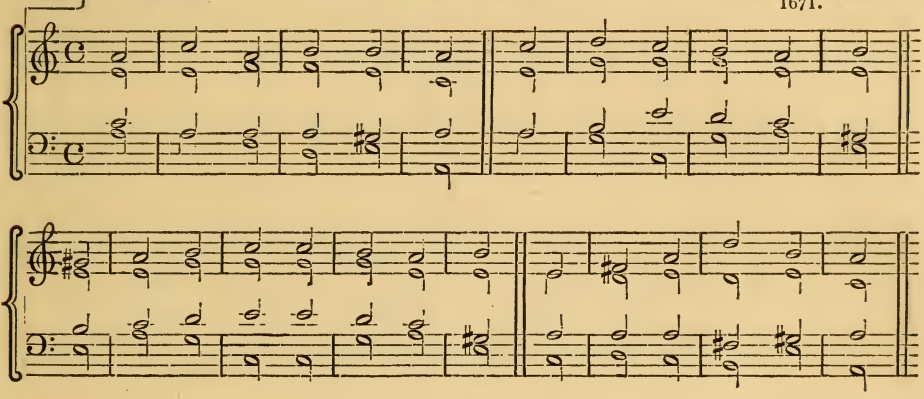
97 C. M. THORESBY.† EDWARD DEARLE. MUS: DOC: CANTAB:

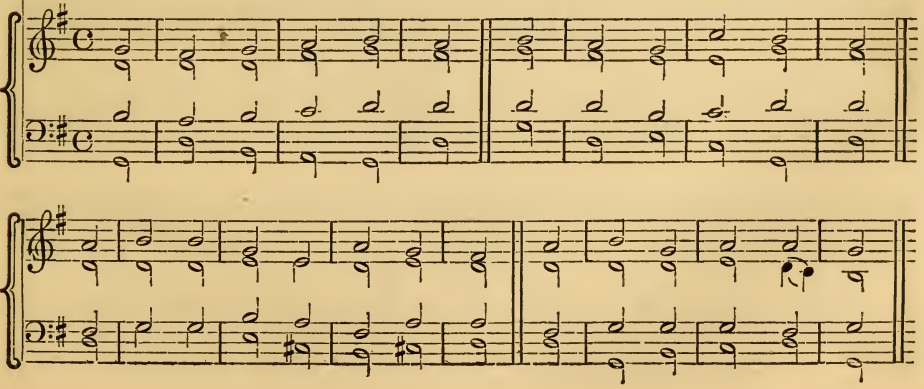
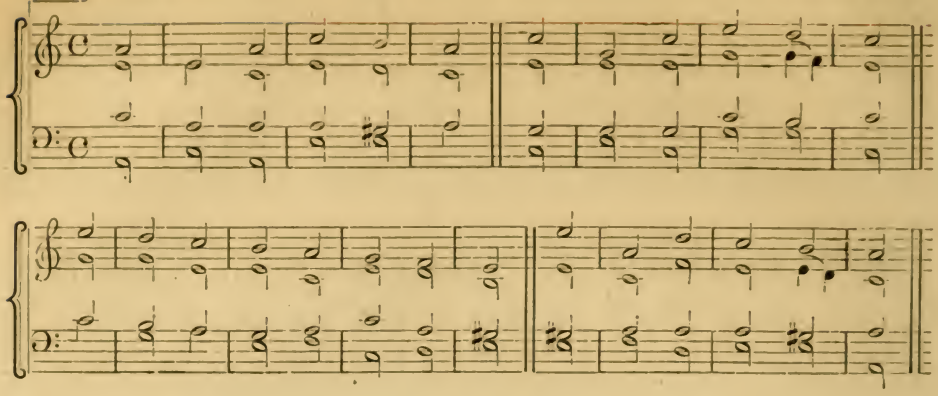
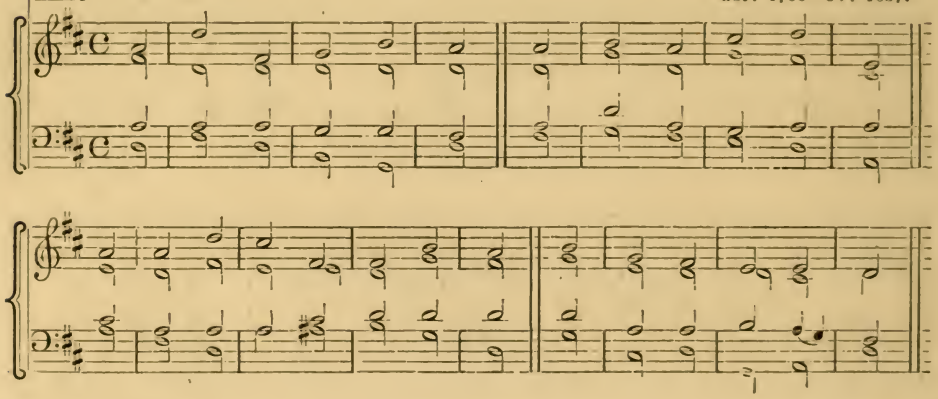


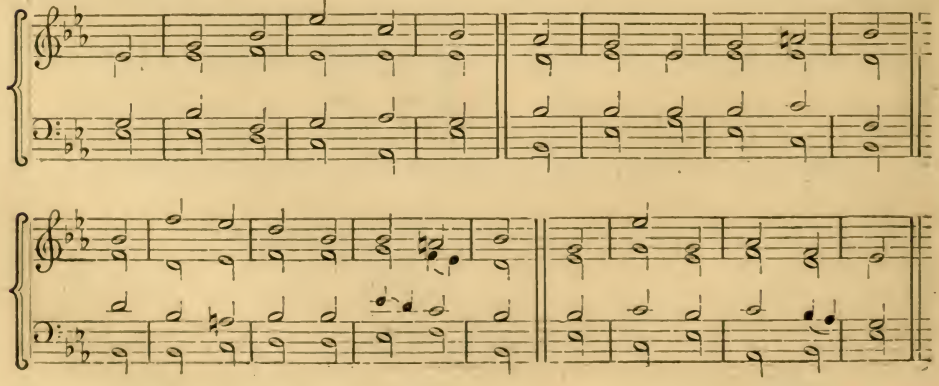
* Written for the Work, 1854.

† Contributed, 1853.

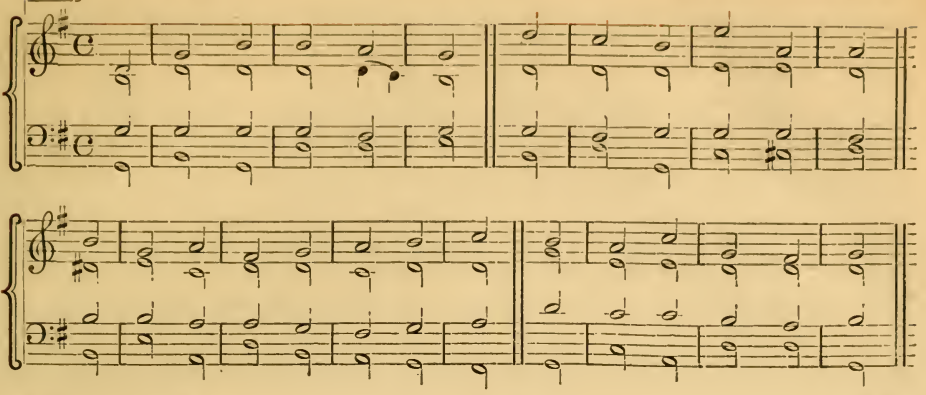
98 S. M. LUDLOW. RAVENSCROFT PSALTER. 1621.

99 S. M. SOUTHWELL. PLAYFORD PSALTER. 1671.



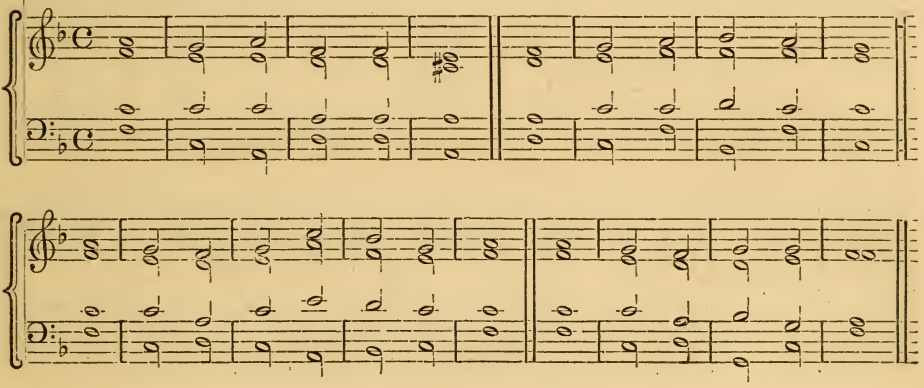
100 S. M. DORT. G. P. TELEMAN. nat: 1681—ob: 1770.

101 S. M. ST. BRIDE. Dr. Howard. 1780.

102 S. M. BETHLEHEM. S. Wesley. nat: 1766--ob: 1837.

103 S. M. TYTHERTON. Rev: Joseph West. 1800.



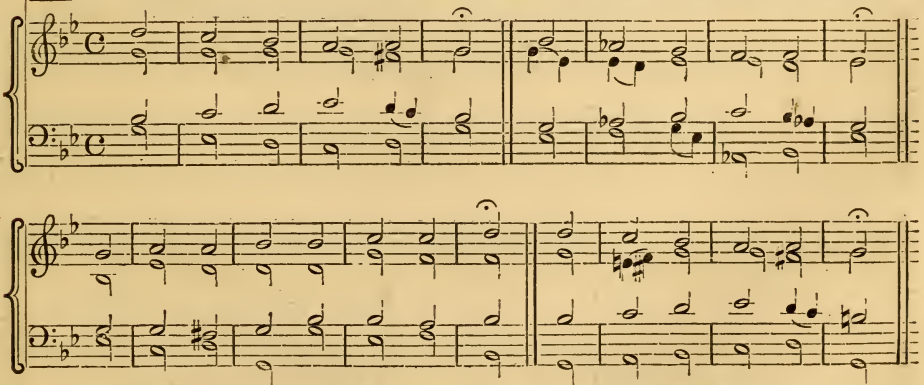
104 S. M. SANDFORD. Jos. Stephenson, B.A.



105 S. M. ALLHALLOWS.* Rev: Robt. Hake, M.A. New College.

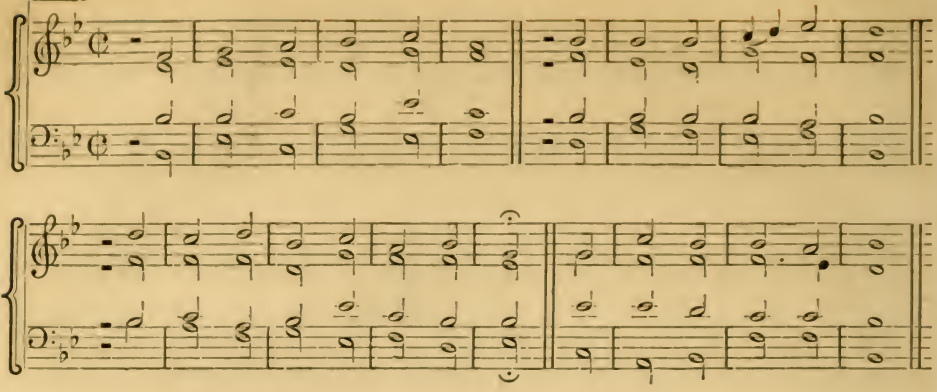
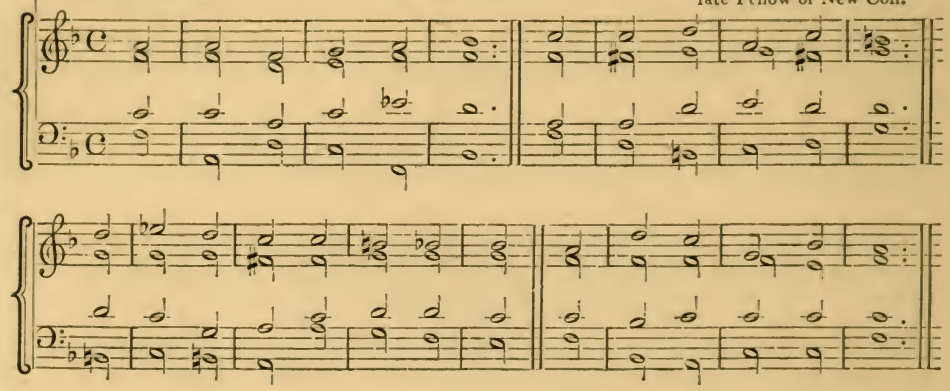


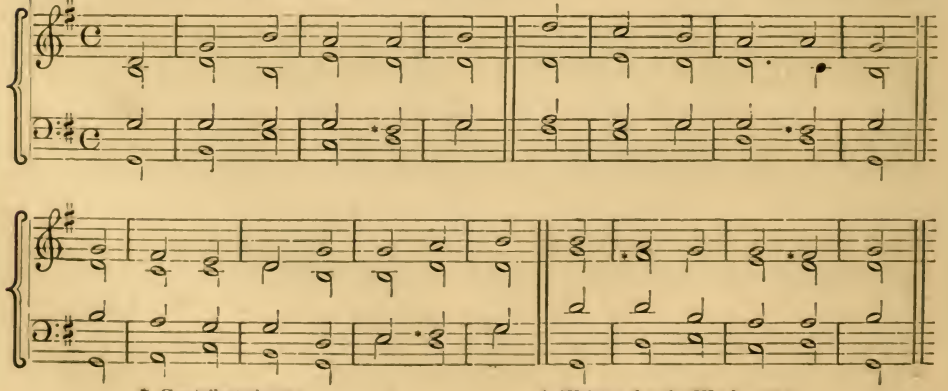
106 S. M. CAMBRIDGE.† T. A. Walmisley, M.A. Mus: Doc: Prof: Mus:—Cantab.



* Contributed 1853.

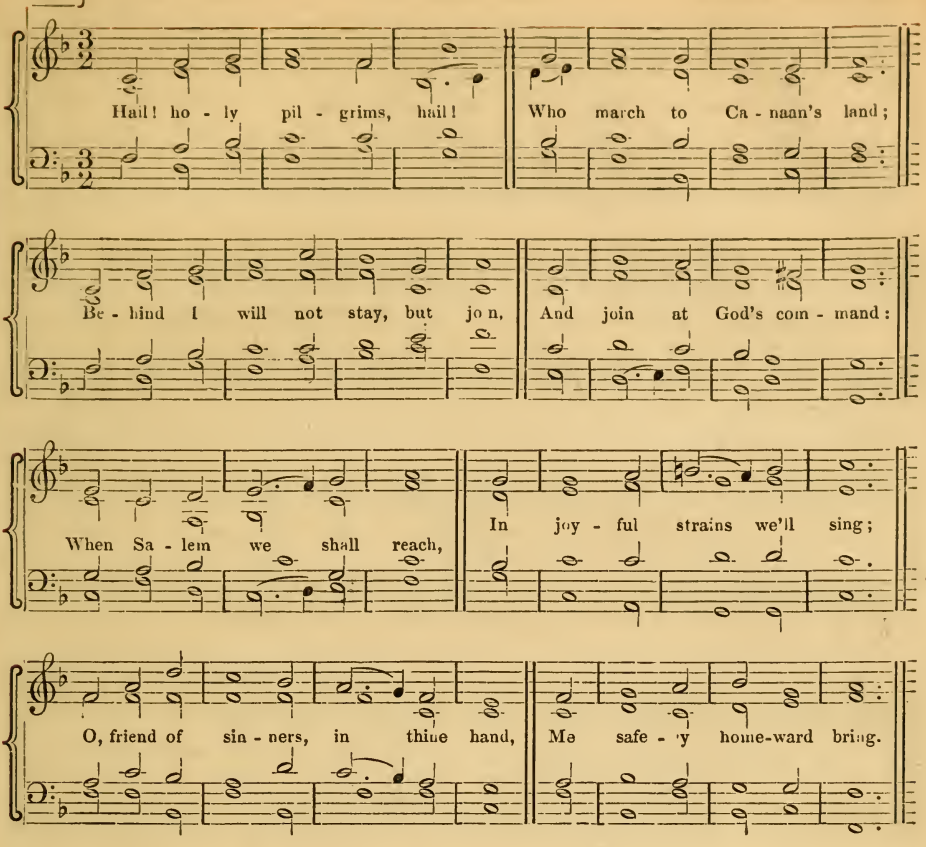
† Contributed to the Work.

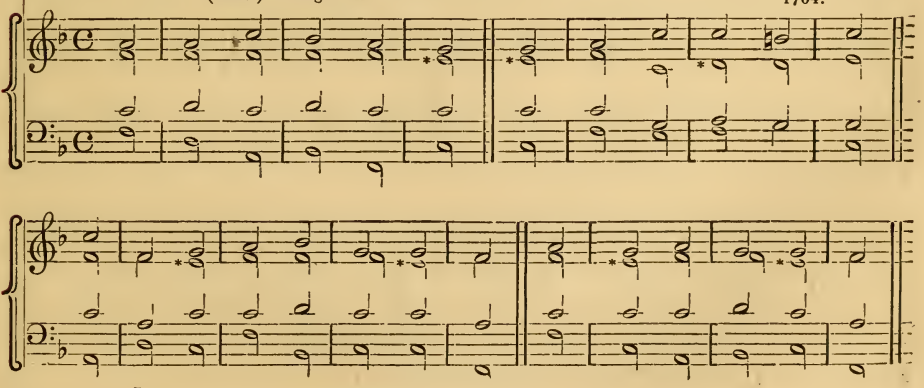
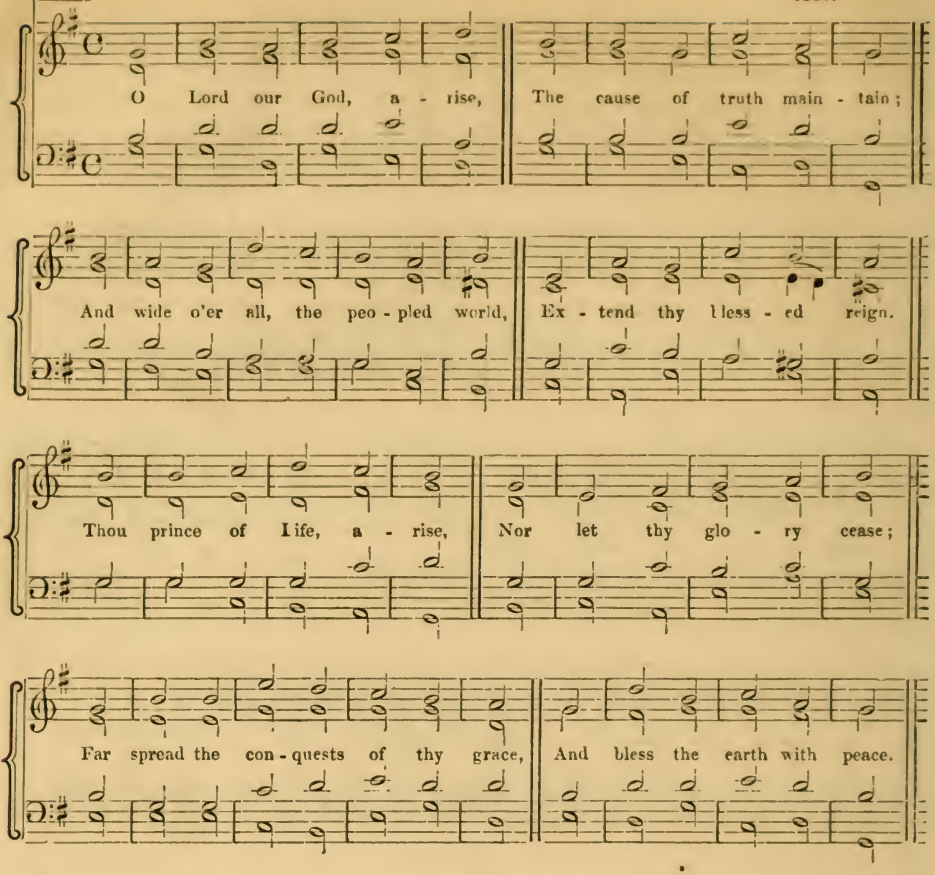
107 S. M. GIBBONS.*

108 S. M. TABOR.† Rev: W. R. Crotch, M.A, late Fellow of New Coll.

109 S. M. (♭♭) *Changeable.* St. MICHAEL. Psalter. 1595.



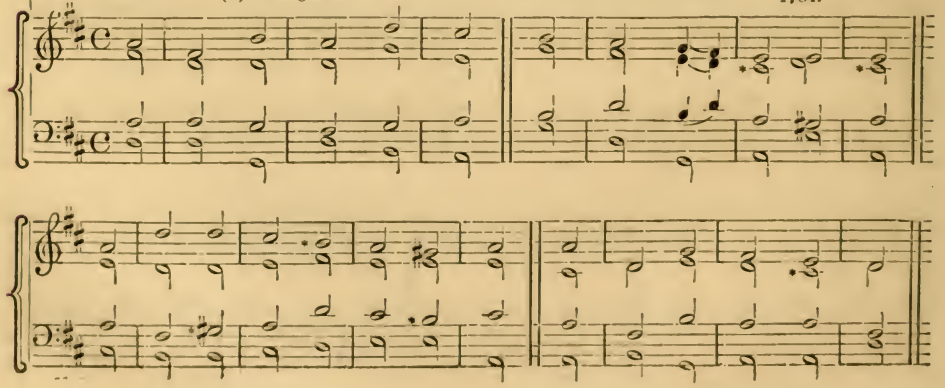
* Contributed 1853.

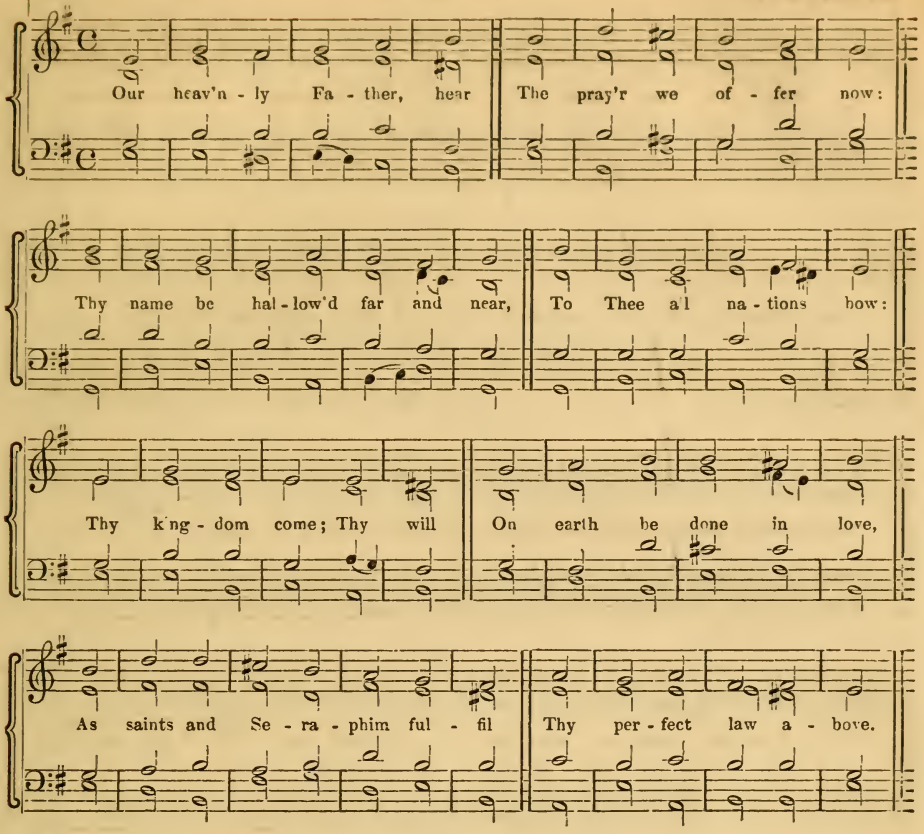
† Written for the Work, 1853.

110 S. M. D. PSALM 42nd. T. TALLIS. 1557.

Hail! ho - ly pil - grims, hail! Who march to Ca - naan's land;
Be - hind I will not stay, but jo n, And join at God's com - mand:
When Sa - lem we shall reach, In joy - ful strains we'll sing;
O, friend of sin - ners, in thine hand, Me safe - y home-ward bring.

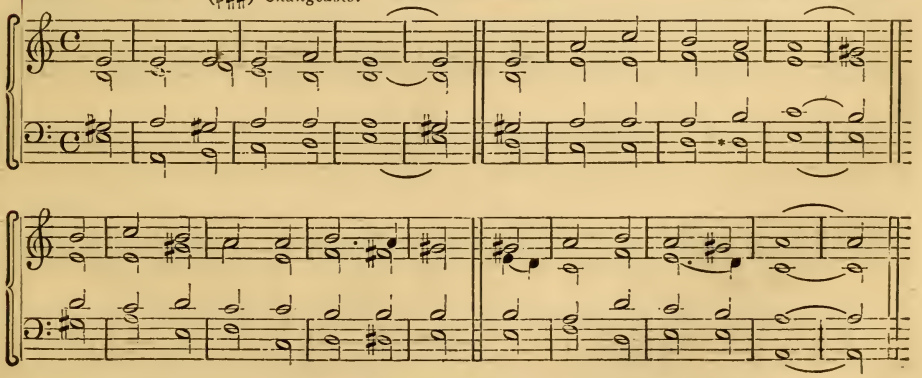
111 S. M. (bbbb) *Changeable.* MARPURGH. FREYLINGHAUSEN. 1704.

112 S. M. D. OLD 25th PSALM. ENGLISH PSALTER. 1580.

O Lord our God, a - rise, The cause of truth main - tain;
And wide o'er all, the peo - pled world, Ex - tend thy bless - ed reign.
Thou prince of Life, a - rise, Nor let thy glo - ry cease;
Far spread the con - quests of thy grace, And bless the earth with peace.

113 S. M. (♭) *Changeable.* GENADENDAL. REV: C. GREGOR'S COLL: 1784.

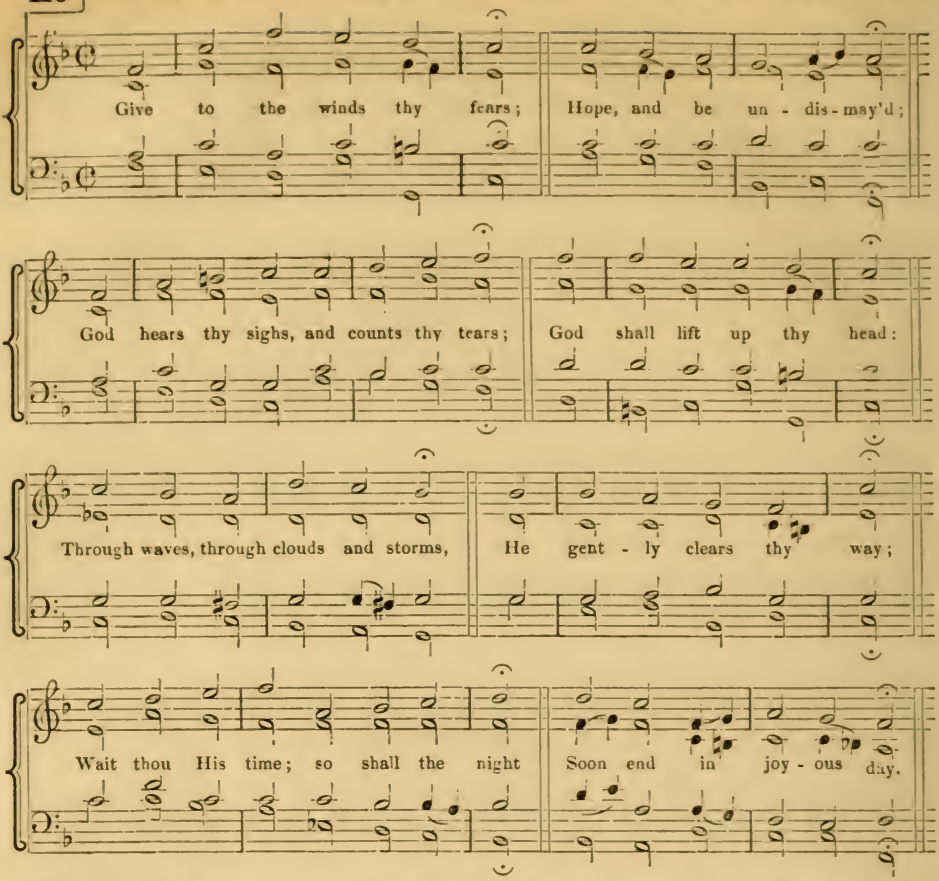


114 S. M. D. PSALM 34th. Reduced from the Dutch Psalter.

Our heav'n - ly Fa - ther, hear The pray'r we of - fer now:
Thy name be hal - low'd far and near, To Thee a'l na - tions bow:
Thy k'ng - dom come; Thy will On earth be done in love,
As saints and Se - ra - phim ful - fil Thy per - fect law a - bove.

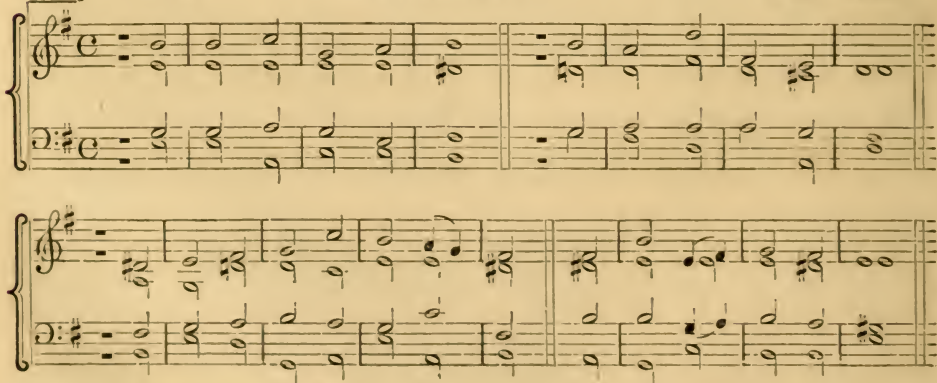
115 S. M. (♯♯♯) *Changeable.* SUPPLICATION.* T. F. Walmisley.



* Contributed 1853.

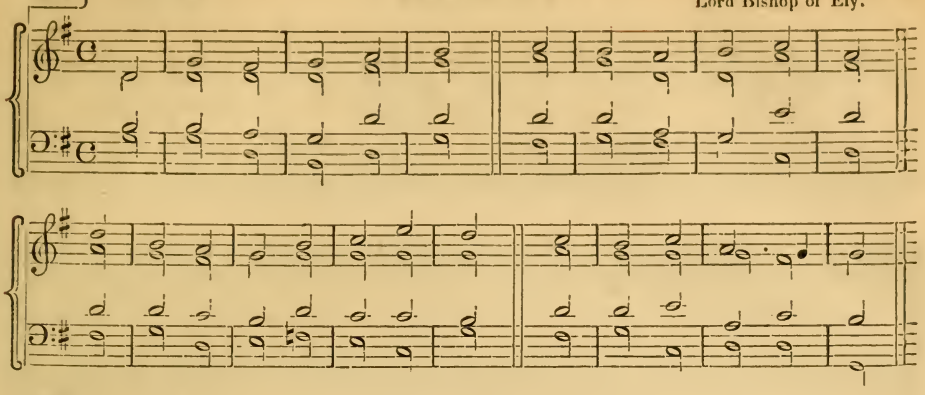
116 S. M. D. FAIRFIELD.* Rev: Peter La Trobe.

Give to the winds thy fears; Hope, and be un - dis - may'd;
God hears thy sighs, and counts thy tears; God shall lift up thy head:
Through waves, through clouds and storms, He gent - ly clears thy way;
Wait thou His time; so shall the night Soon end in joy - ous day.

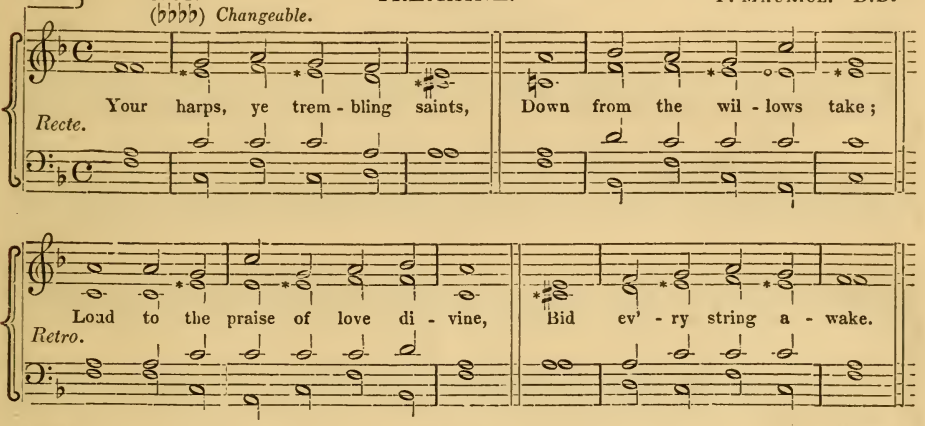
117 S. M. COVENTRY.† Wm. Dorrell.

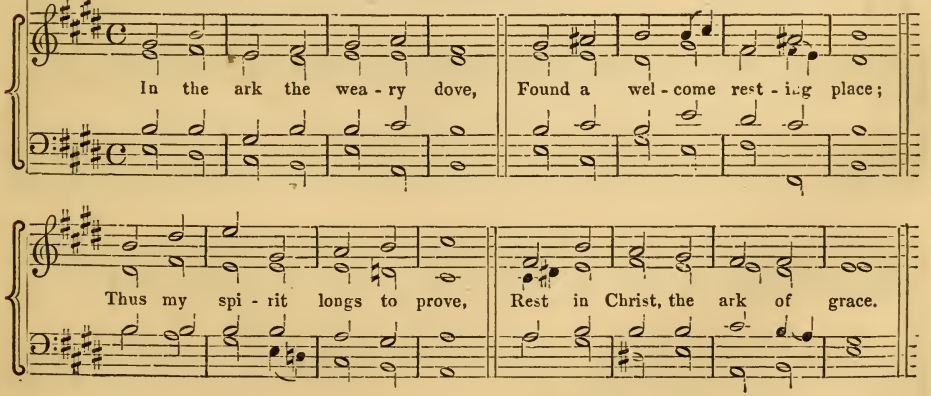


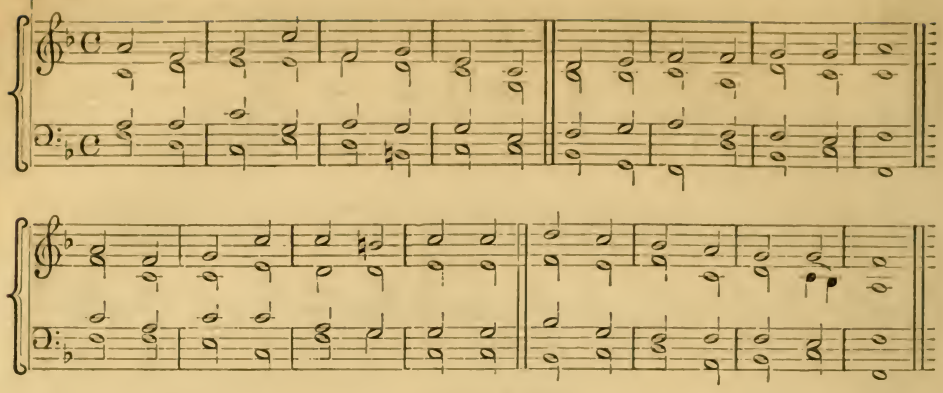
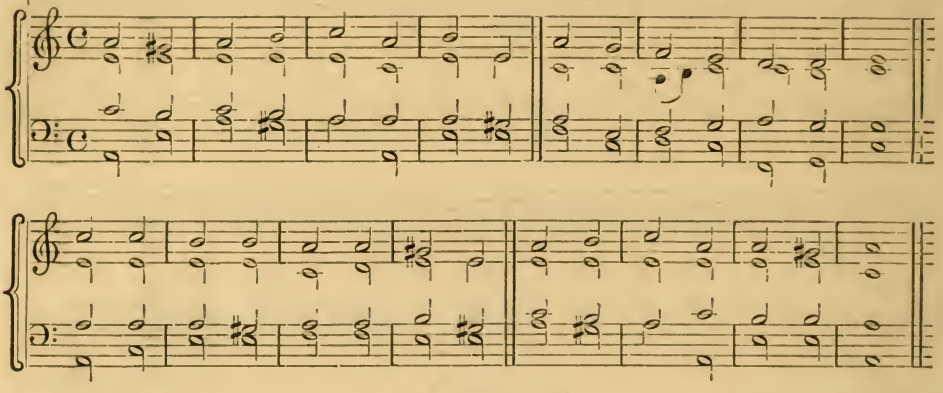
* Contributed for the Work.

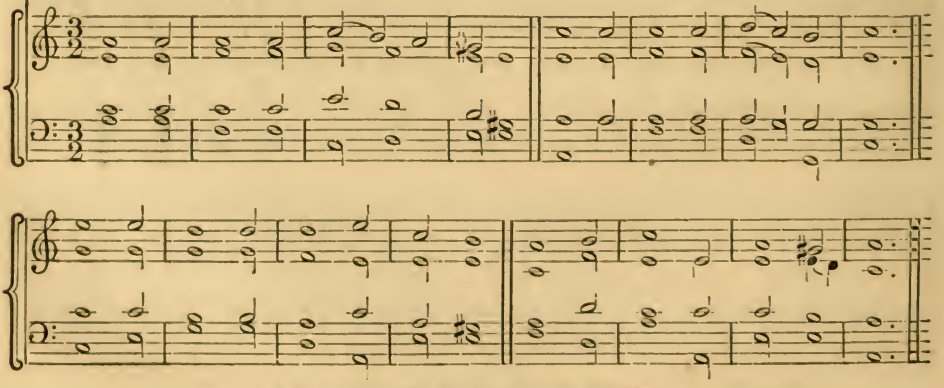
† Contributed 1853.

118 S. M. PETERBOROUGH.* Rt: Rev: T. Turton. D.D. Lord Bishop of Ely.

119 S. M. TREMAINE. P. Maurice. D.D.

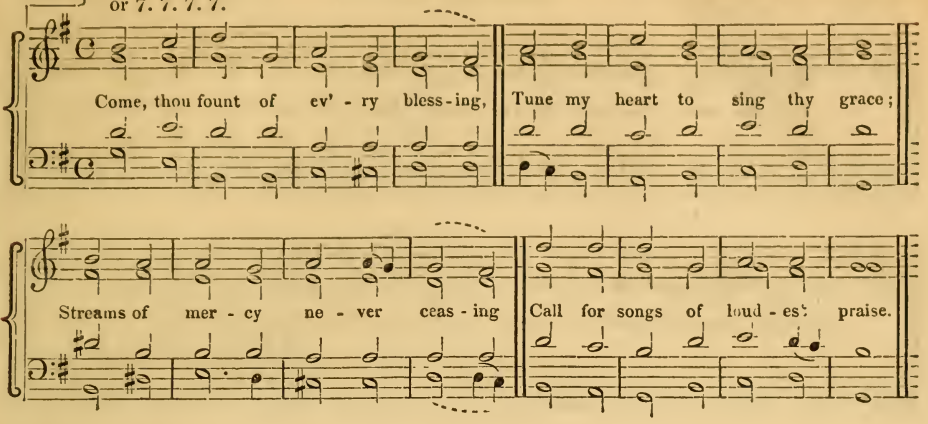
(♭♭♭♭) *Changeable.*

Your harps, ye trem - bling saints, Down from the wil - lows take;
Recte.
Loud to the praise of love di - vine, Bid ev' - ry string a - wake.
Retro.

120 7-7-7-7. COLUMBA.* F. J. Archer. 1853.

* Prepared for the Work, 1853.

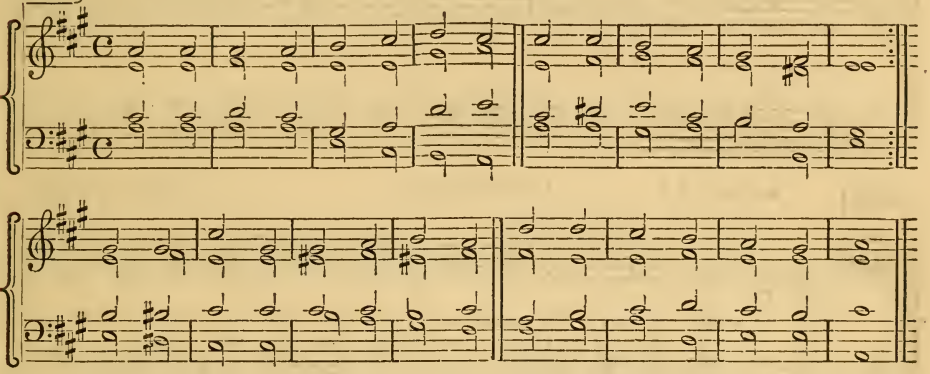
121 8-7. 8-7. FRANKFORT. G. Joseph. 1690.

122 8-7. 8-7. COBURG. Joach: Neander. 1680.

123 8-7. 8-7. JUDAH'S LAMENT. Ancient Hymn.*
Contributed by J. Bonomi, Esq.



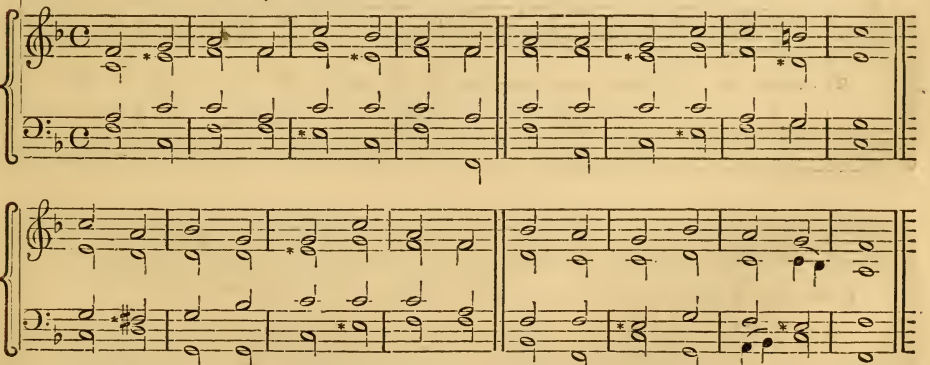
* Sung by the Jews, every Saturday, at Jerusalem.

124 8-7. 8-7. or 7. 7. 7. 7. TRANBY.* Rev: S. M. Barkworth. M.A.

Come, thou fount of ev' - ry bless - ing, Tune my heart to sing thy grace;
Streams of mer - cy ne - ver ceas - ing Call for songs of loud - est praise.

125 8-7. (8-7.) 8-7. PHILADELPHIA.†



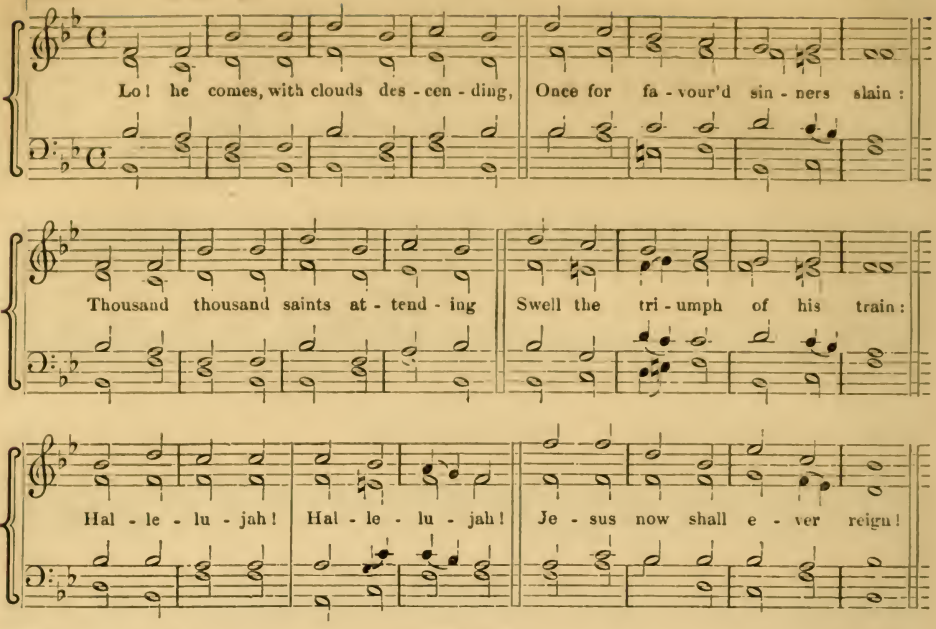
126 8-7. 8-7. (♭♭♭♭) *Changeable.* WERTHEIM. Dr. F. Layriz. 1829.



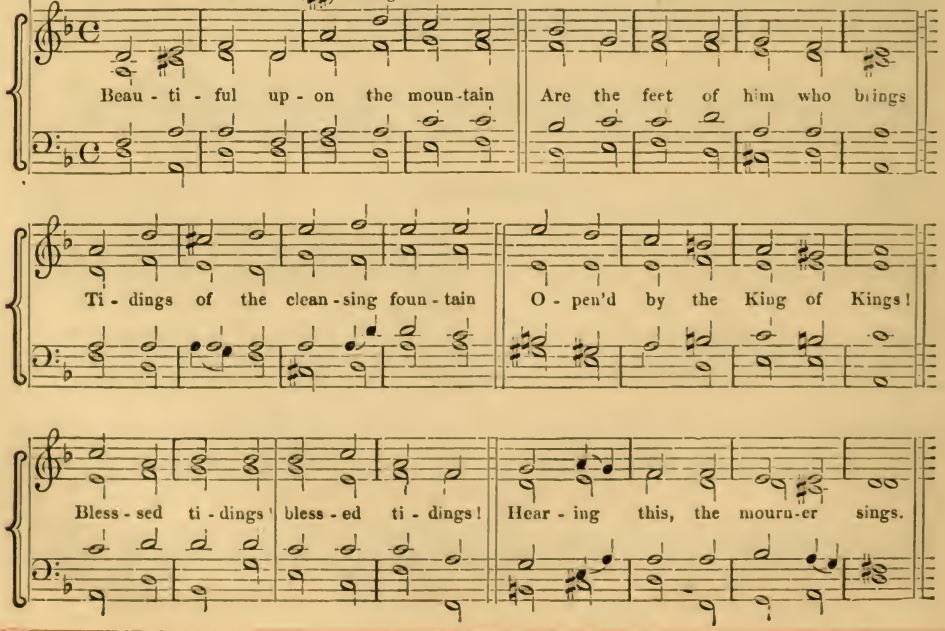
* Written for the Work, 1853.

† Composed for the Work, April, 1853.

127 8-7. 8-7. 8-7. or 8-7. 4. SECOND ADVENT. REV: C. I. LA TROBE.


Lo! he comes, with clouds des - cen - ding, Once for fa - vour'd sin - ners slain:
Thousand thousand saints at - tend - ing Swell the tri - umph of his train:
Hal - le - lu - jah! Hal - le - lu - jah! Je - sus now shall e - ver reign!

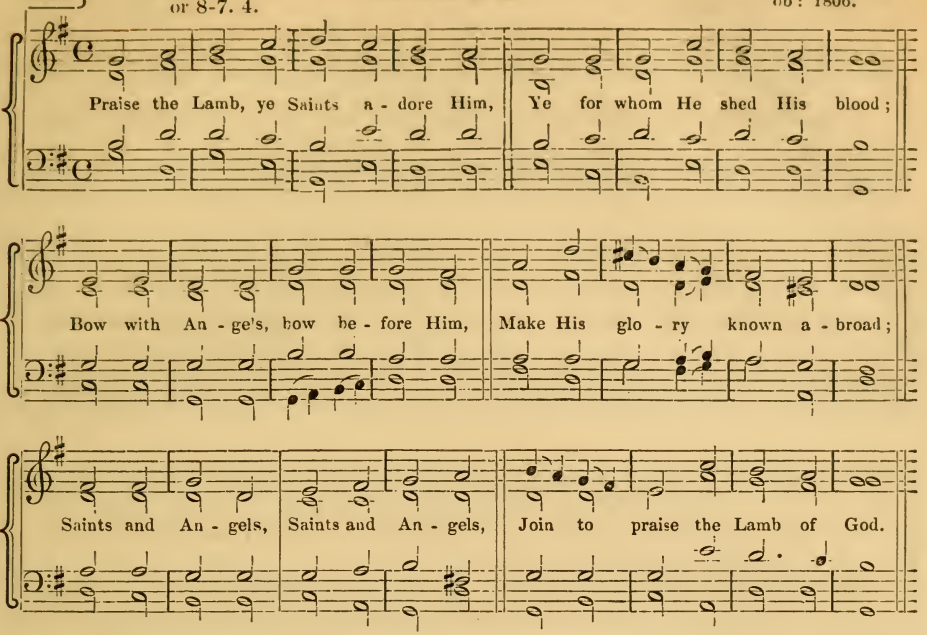
128 8-7. 8-7. 8-7. or 8. 7. 4. GOTTINGEN. (♯) *Changeable.* J. CH: BOTTNER. HANOVER. 1800.


Beau - ti - ful up - on the moun-tain Are the feet of him who brings
Ti - dings of the clean - sing foun - tain O - pen'd by the King of Kings!
Bless - sed ti - dings! bless - ed ti - dings! Hear - ing this, the mourn-er sings.

129 8-7. 8-7. 8-7. or 8-7. 4.

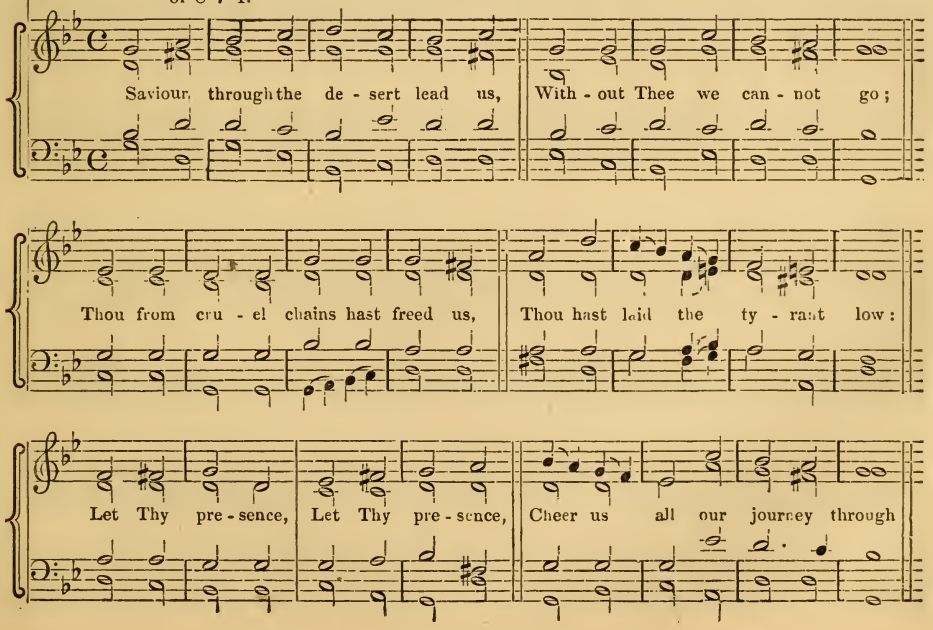
SALSBURG.

MICHAEL HAYDN ob: 1806.


Praise the Lamb, ye Saints a - dore Him, Ye for whom He shed His blood;
Bow with An - ge's, bow be - fore Him, Make His glo - ry known a - broad;
Saints and An - gels, Saints and An - gels, Join to praise the Lamb of God.

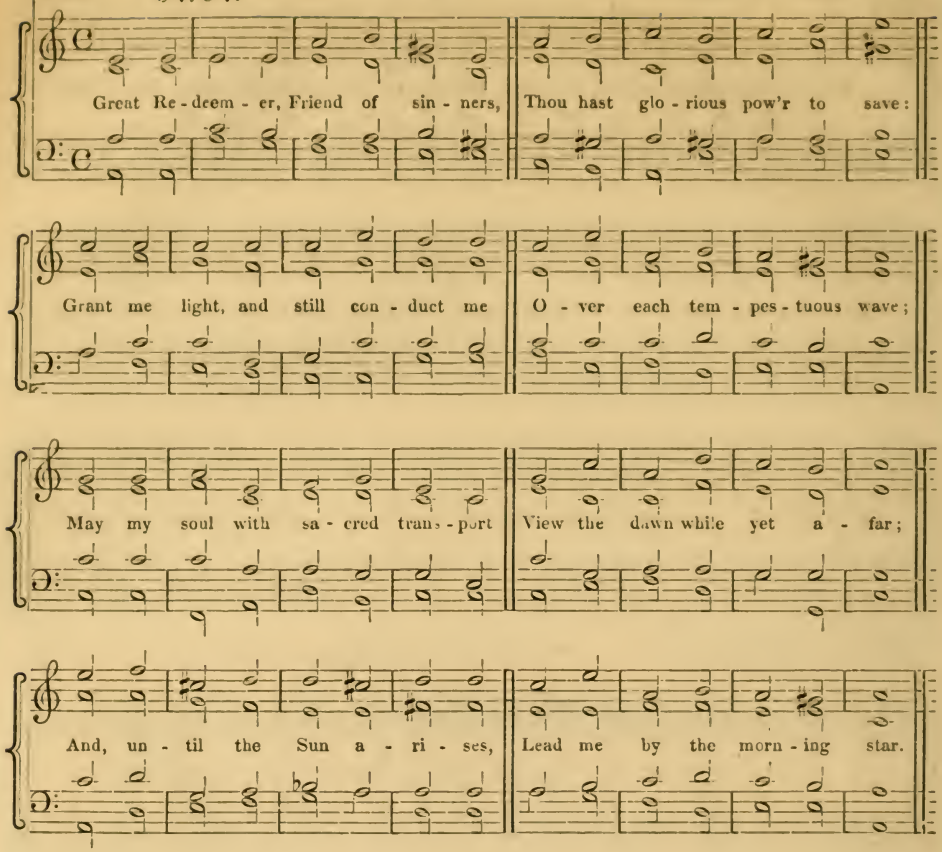
130 8-7. 8-7. 8-7. or 8-7 4.

SALSBURG (MINOR.)


Saviour, through the de - sert lead us, With - out Thee we can - not go;
Thou from cru - el chains hast freed us, Thou hast laid the ty - rant low:
Let Thy pre - sence, Let Thy pre - sence, Cheer us all our journey through

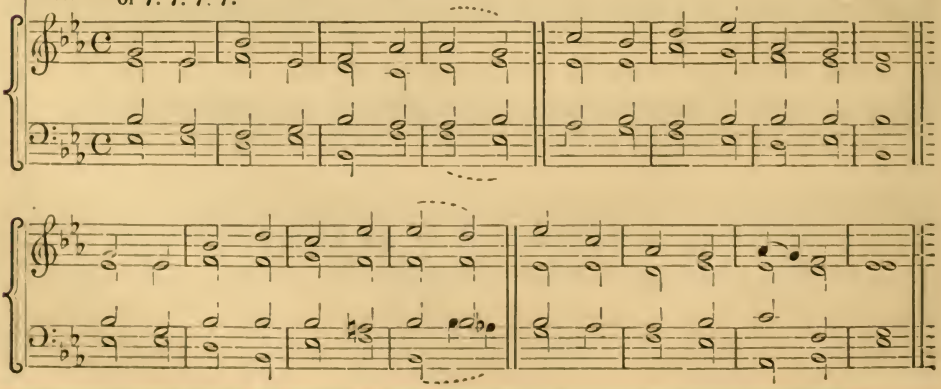
131 8-7. 8-7. 8-7. 8-7.

DUBEN.

FREYLINGHAUSEN. 1713.

Great Re - deem - er, Friend of sin - ners, Thou hast glo - rious pow'r to save:
Grant me light, and still con - duct me O - ver each tem - pes - tuous wave;
May my soul with sa - cred trans - port View the dawn while yet a - far;
And, un - til the Sun a - ri - ses, Lead me by the morn - ing star.

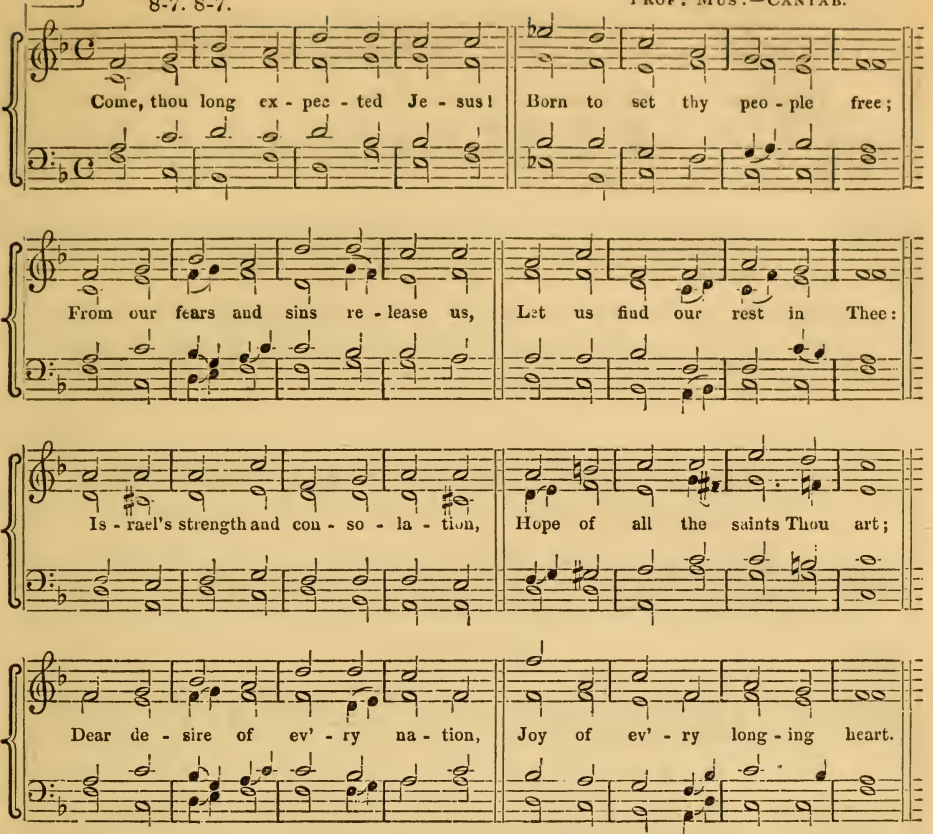
132 8-7. 8-7. or 7. 7. 7. 7.

JERSEY.

DR. BOYCE.

133 8-7. 8-7.
8-7. 8-7.

GRANTA.*

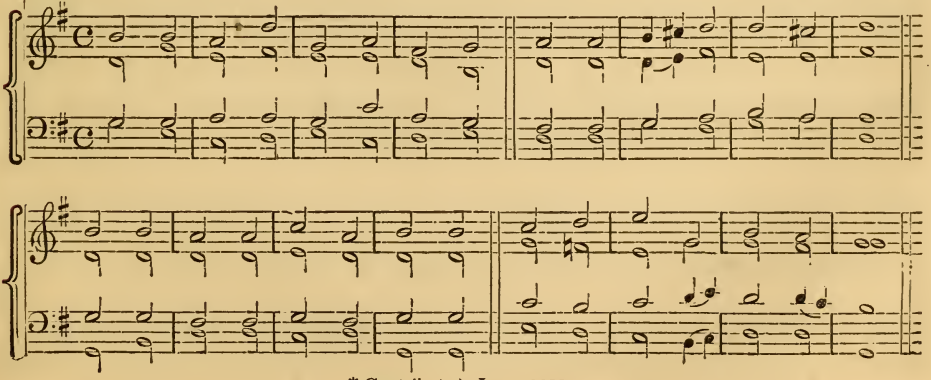
T. A. Walmisley. M.A. Mus: Doc:
Prof: Mus:—Cantab.


Come, thou long ex - pec - ted Je - sus!
Born to set thy peo - ple free;
From our fears and sins re - lease us,
Let us find our rest in Thee:
Is - rael's strength and con - so - la - tion,
Hope of all the saints Thou art;
Dear de - sire of ev' - ry na - tion,
Joy of ev' - ry long - ing heart.

134 8-7. 8-7.

LEWES.

Dr. Randall.
ob: 1799.

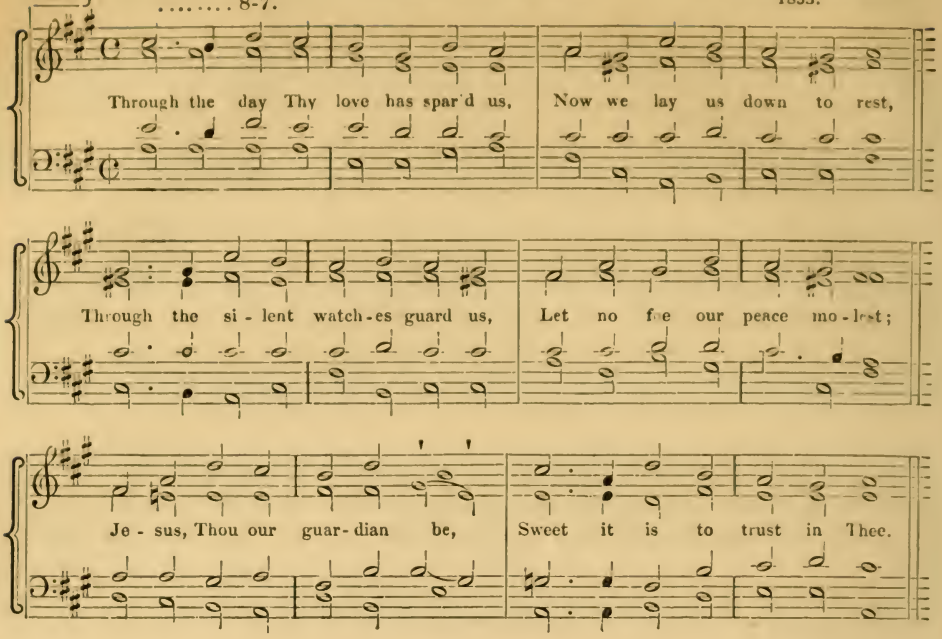


* Contributed, June, 1853.

135 8-7-8-7-7-7. ..... 8-7.

EVENING HYMN.*

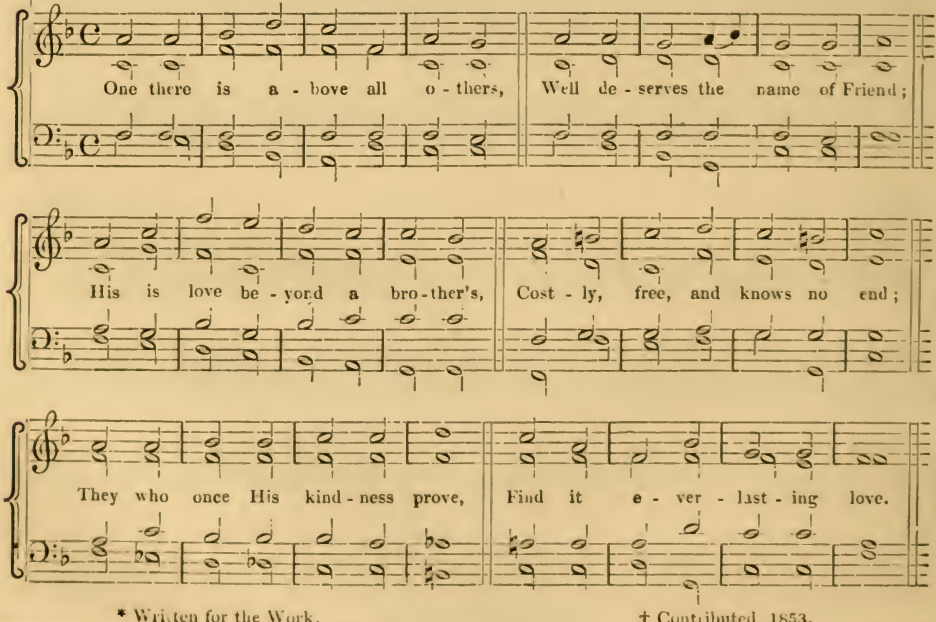
T. Forbes Walmisley. 1853.


Through the day Thy love has spar'd us, Now we lay us down to rest,
Through the si - lent watch-es guard us, Let no foe our peace mo - lest;
Je - sus, Thou our guar-dian be, Sweet it is to trust in Thee.

136 8-7-8-7-7-7.

EASTER EVE.†

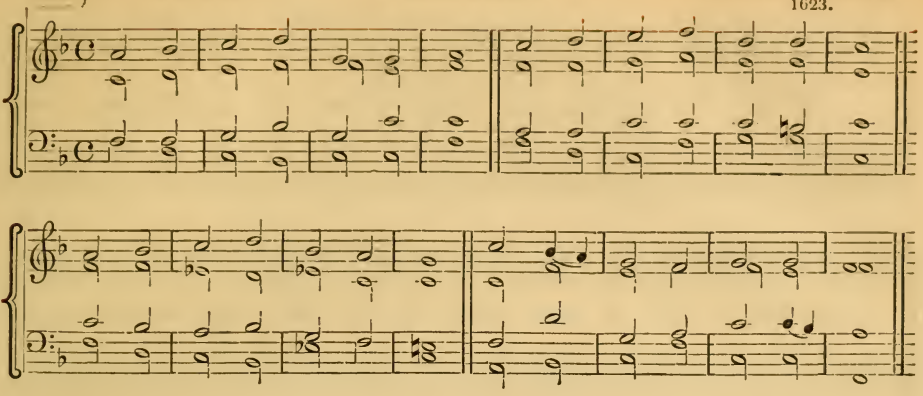
J. Whitehead Smith


One there is a - bove all o - thers, Well de - serves the name of Friend;
His is love be - yond a bro - ther's, Cost - ly, free, and knows no end;
They who once His kind - ness prove, Find it e - ver - last - ing love.

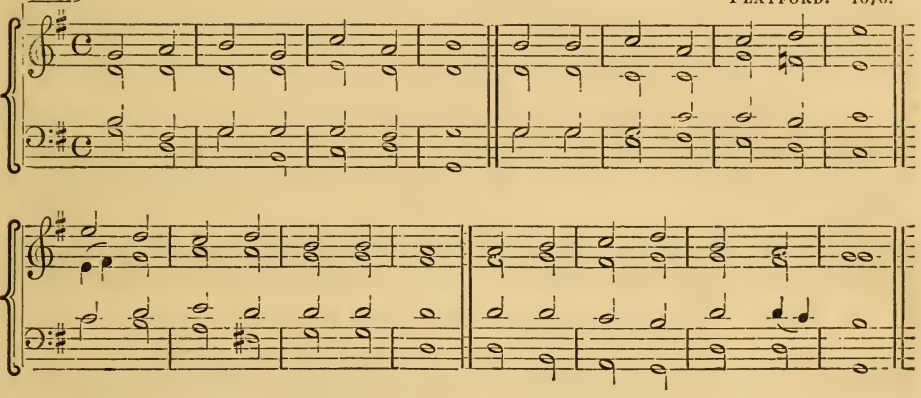
* Written for the Work.

† Contributed, 1853.

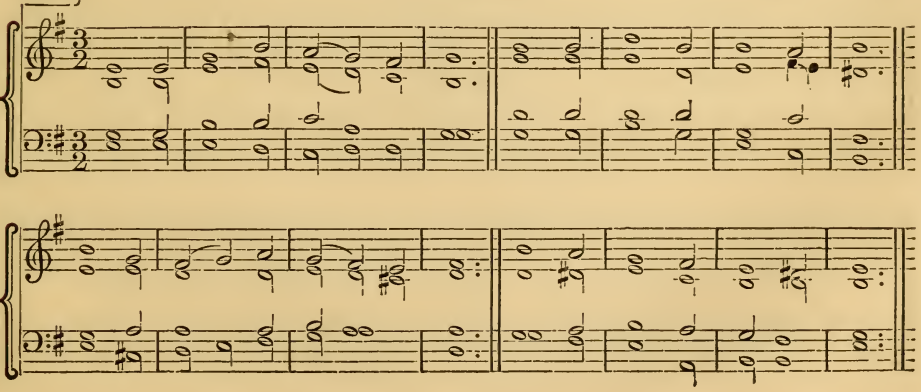
137 | 7. 7. 7. 7. WHITEHALL. ORLANDO GIBBONS. 1623.



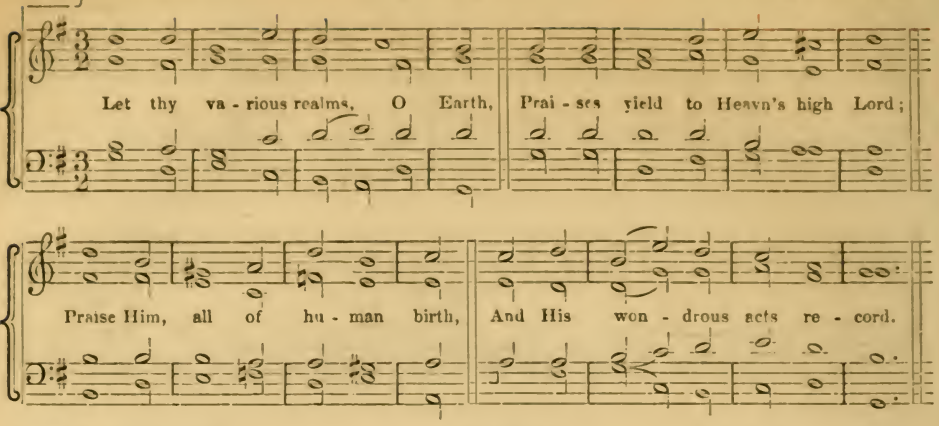
138 | 7. 7. 7. 7. LAWES. HEN: LAWES. 1636. PLAYFORD. 1676.



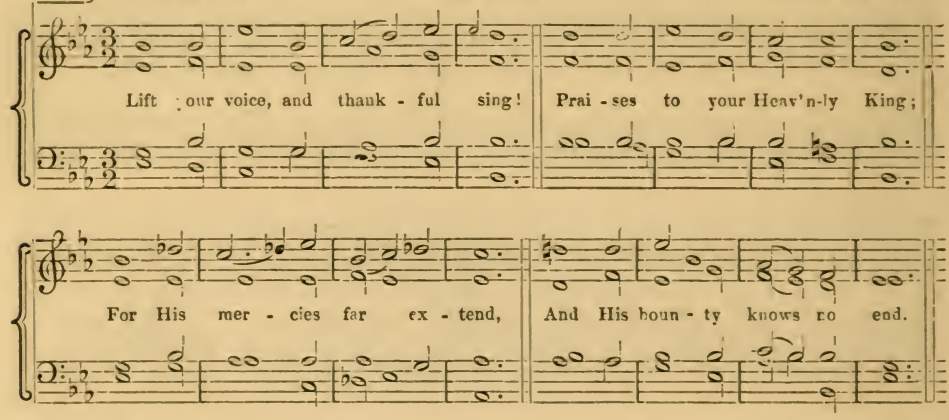
139 | 7. 7. 7. 7. MINDEN. GERMAN. 1676.



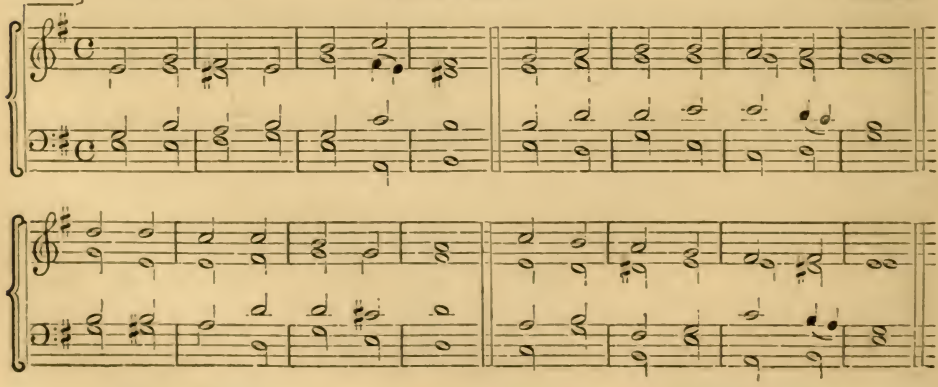
140 ♩ 7. 7. 7. 7. PSALM 117th Dr. W. Hayes.


Let thy va - rious realms, O Earth, Prai - ses yield to Heavn's high Lord;
Praise Him, all of hu - man birth, And His won - drous acts re - cord.

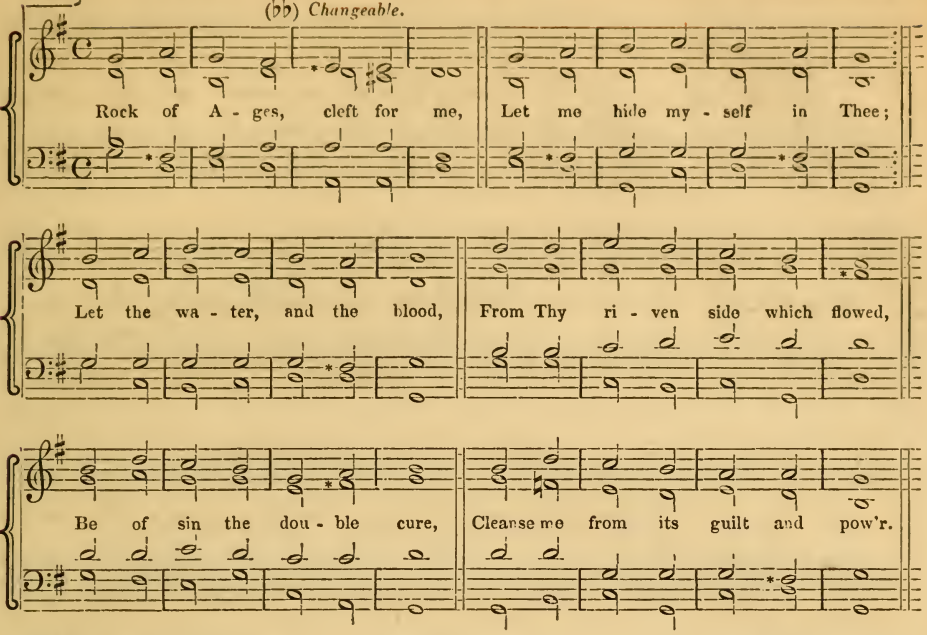
141 ♩ 7. 7. 7. 7. PSALM 118th. Dr. W. Hayes.



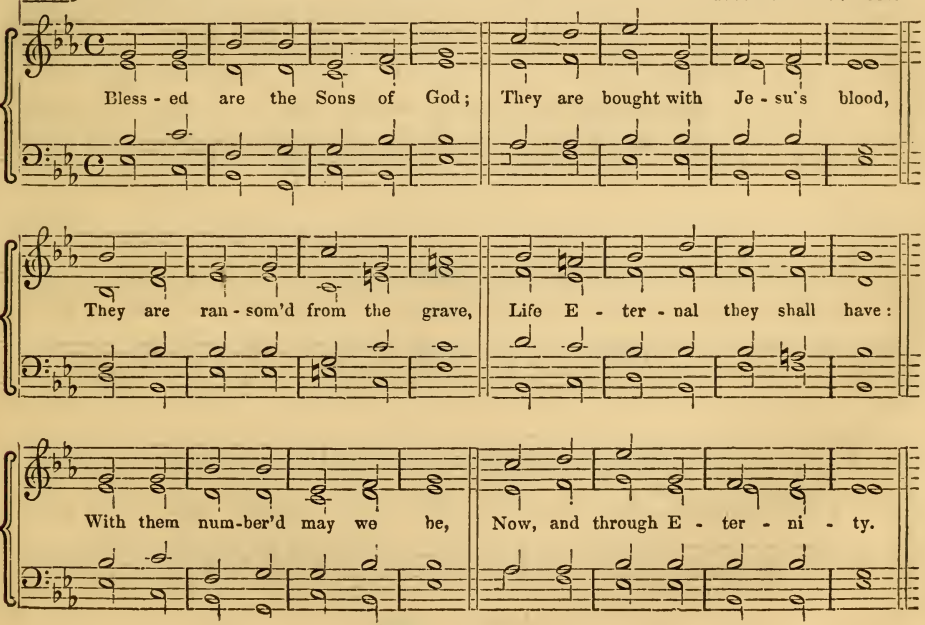
142 ♩ 7. 7. 7. 7. DELAWARE. J. Antes.



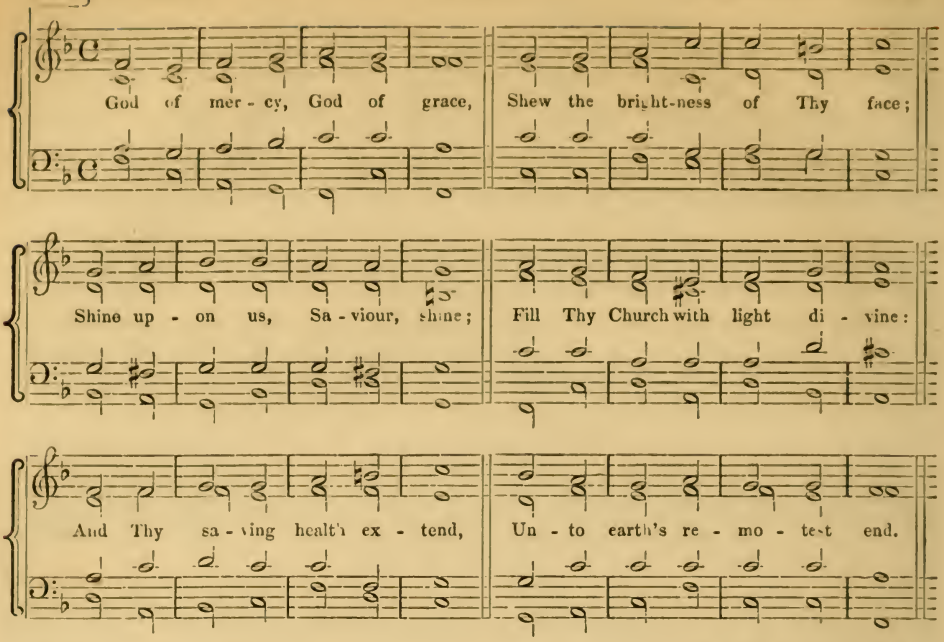
143 7-7 (7-7) 7-7-7-7. MAYENNE. GOUDIMEL. 1565.

(♭♭) *Changeable.*

Rock of A - ges, cleft for me, Let me hide my - self in Thee;
Let the wa - ter, and the blood, From Thy ri - ven side which flowed,
Be of sin the dou - ble cure, Cleanse me from its guilt and pow'r.

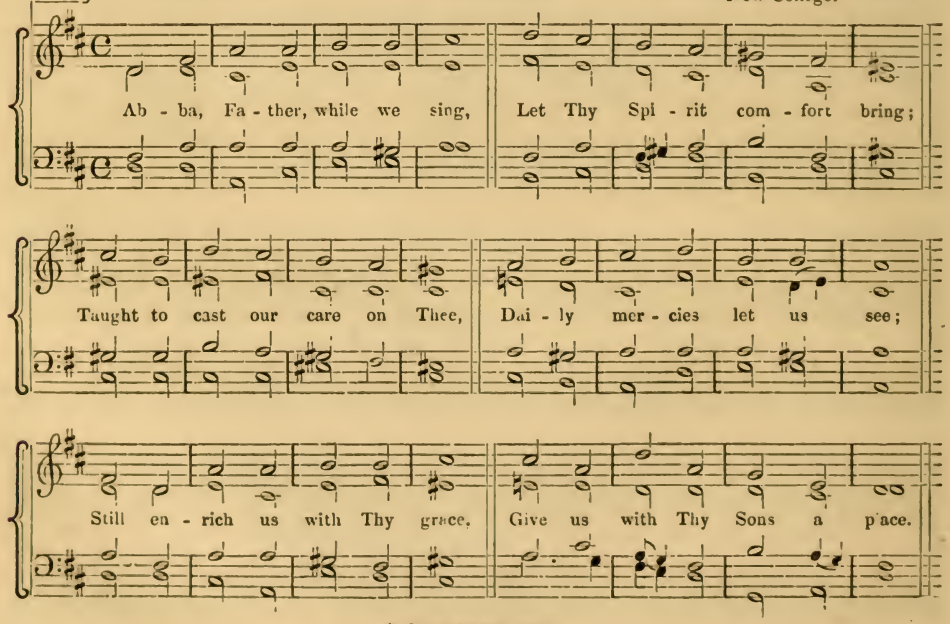
144 7-7-7-7-7-7. NASSAU. JOHN ROSENMULLER. nat: 1616--ob: 1686.


Bless - ed are the Sons of God; They are bought with Je - su's blood,
They are ran - som'd from the grave, Life E - ter - nal they shall have:
With them num-ber'd may we be, Now, and through E - ter - ni - ty.

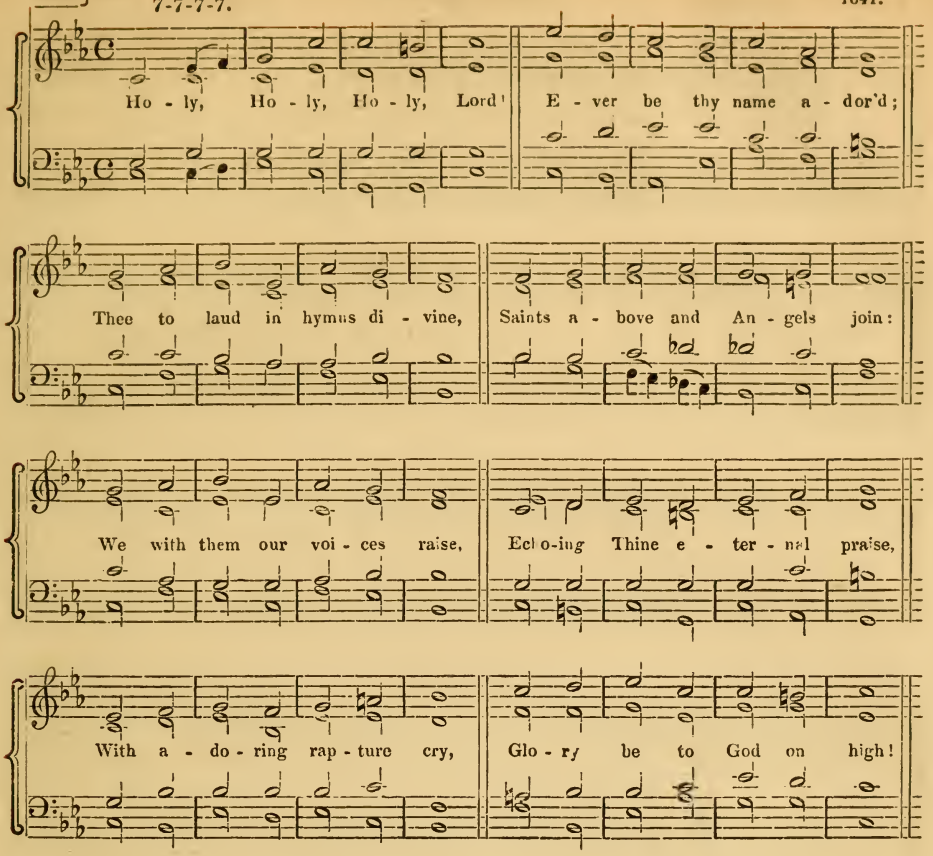
145 7-7-7-7-7-7. OSNABURGH. FREYLINGHAUSEN. 1713.


God of mer - cy, God of grace, Shew the bright-ness of Thy face;
Shine up - on us, Sa - viour, shine; Fill Thy Church with light di - vine:
And Thy sa - ving health ex - tend, Un - to earth's re - mo - test end.

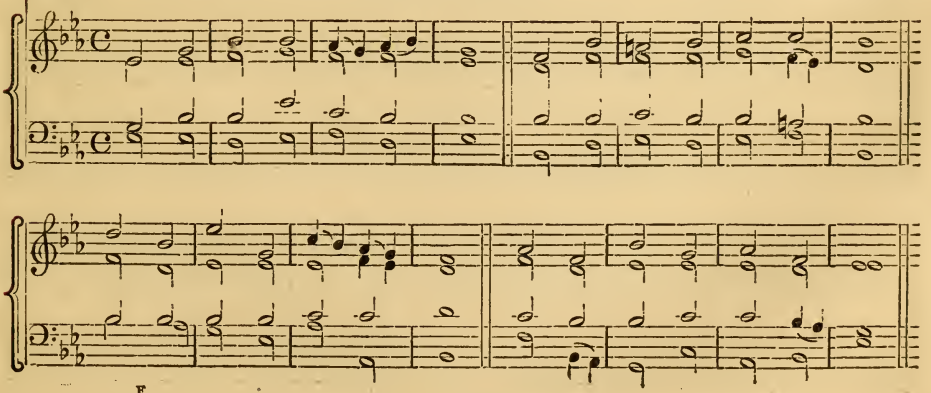
146 7-7-7-7-7-7. ST. CECILIA.* REV: H. E. HAVERGAL. M.A. New College.

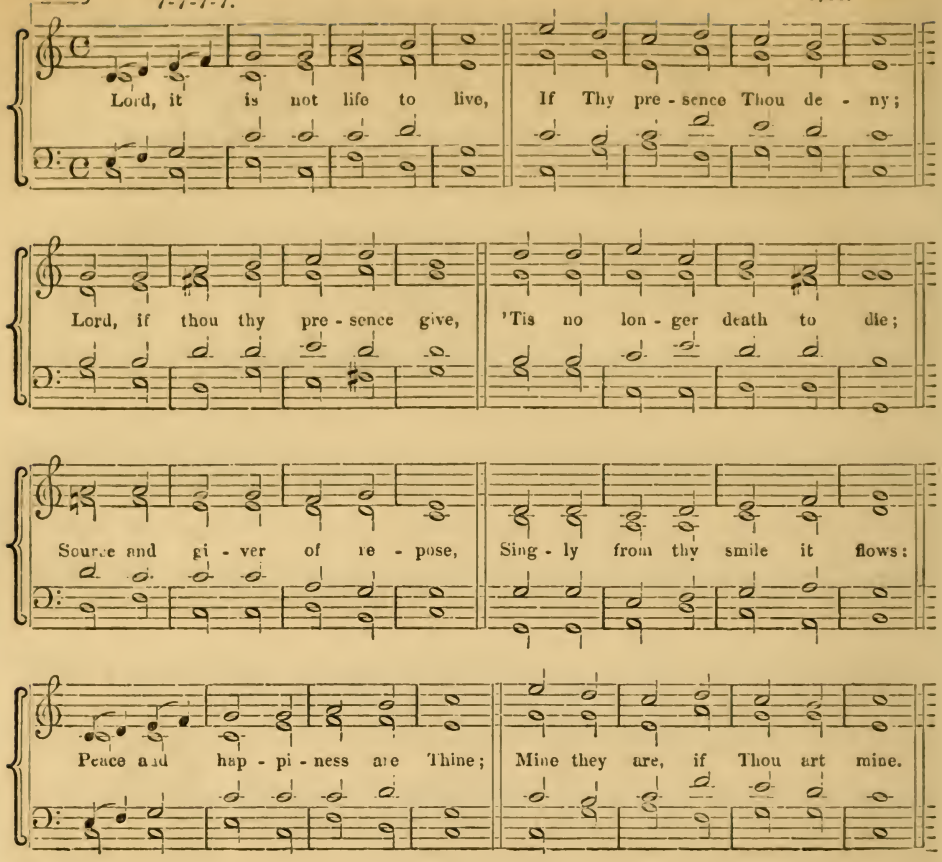

Ab - ba, Fa - ther, while we sing, Let Thy Spi - rit com - fort bring;
Taught to cast our care on Thee, Dai - ly mer - cies let us see;
Still en - rich us with Thy grace, Give us with Thy Sons a place.

* Contributed 1853.

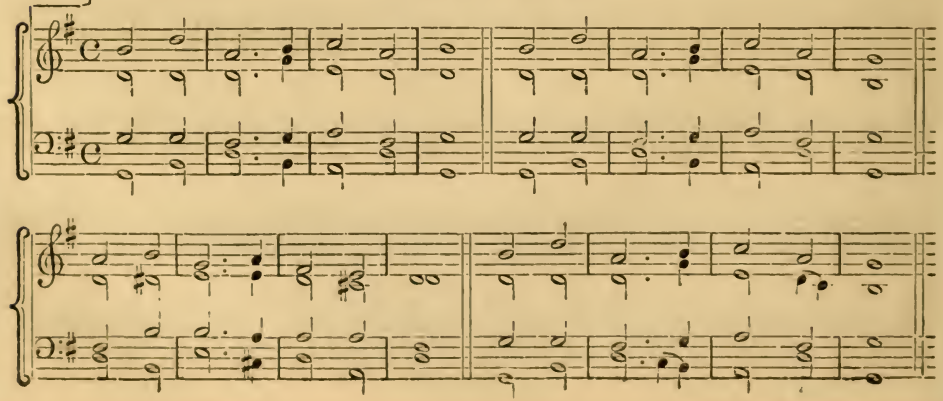
147 7-7-7-7. 7-7-7-7. HAMBURGH. J. Schop. 1641.

Ho - ly, Ho - ly, Ho - ly, Lord! E - ver be thy name a - dor'd;
Thee to laud in hymns di - vine, Saints a - bove and An - gels join:
We with them our voi - ces raise, Echo-ing Thine e - ter - nal praise,
With a - do - ring rap - ture cry, Glo - ry be to God on high!

148 7-7-7-7. KISSENGEN. German.



149 7-7-7-7. 7-7-7-7. MECKLENBURG. FREYLINGHAUSEN. 1704.

Lord, it is not life to live, If Thy pre - sence Thou de - ny;
Lord, if thou thy pre - sence give, 'Tis no lon - ger death to die;
Source and gi - ver of re - pose, Sing - ly from thy smile it flows:
Peace and hap - pi - ness are Thine; Mine they are, if Thou art mine.

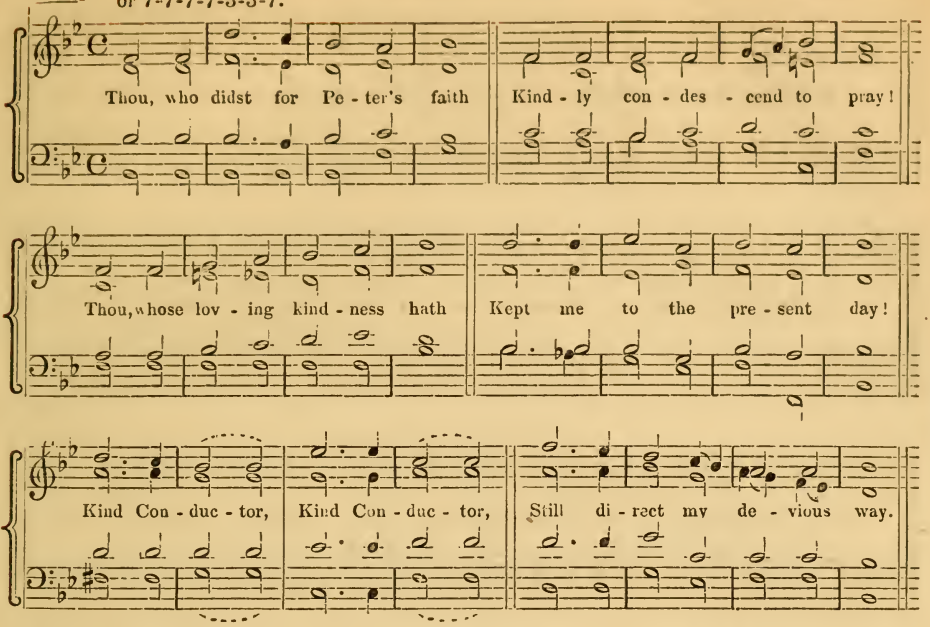
150 7-7-7-7. GERMAN HYMN.



151 7-7 7-7-4-4-7. or 7-7-7-7-3-3-7.

PETER'S HILL.*

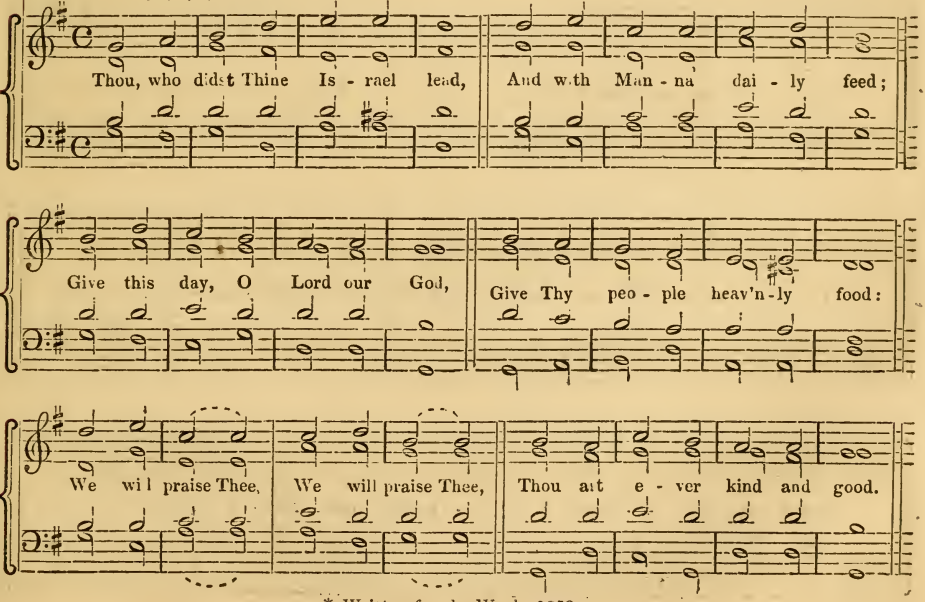
R. A. Firth.


Thou, who didst for Pe - ter's faith Kind - ly con - des - cend to pray!
Thou, whose lov - ing kind - ness hath Kept me to the pre - sent day!
Kind Con - duc - tor, Kind Con - duc - tor, Still di - rect my de - vious way.

152 7-7-7-7-4-4-7. or 7-7-7-7-3-3-7.

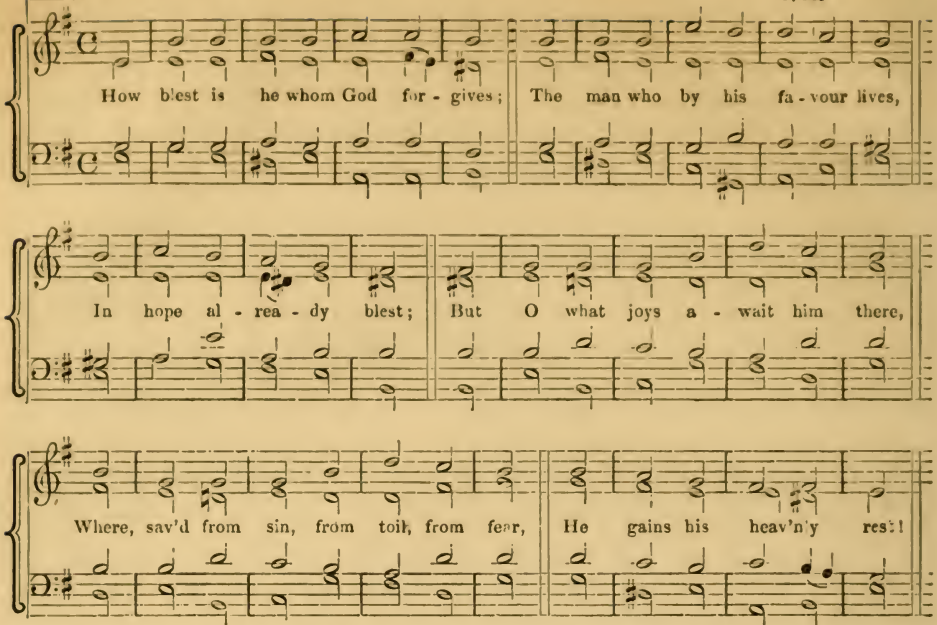
LUNENBOURG.

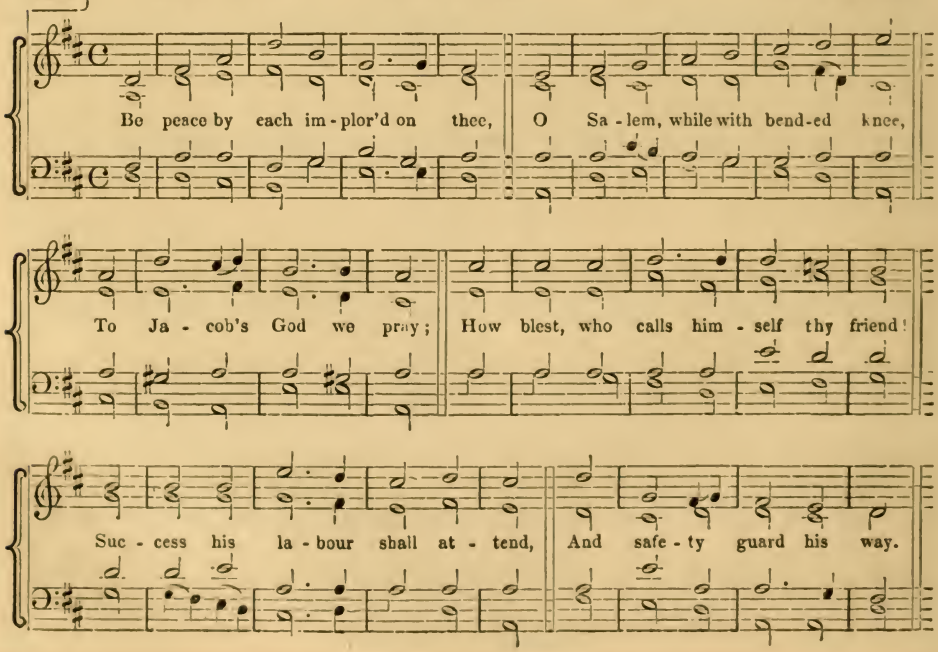
J. G. Ebeling. 1666. ob: 1676.


Thou, who didst Thine Is - rael lead, And with Man - na dai - ly feed;
Give this day, O Lord our God, Give Thy peo - ple heav'n - ly food:
We will praise Thee, We will praise Thee, Thou art e - ver kind and good.

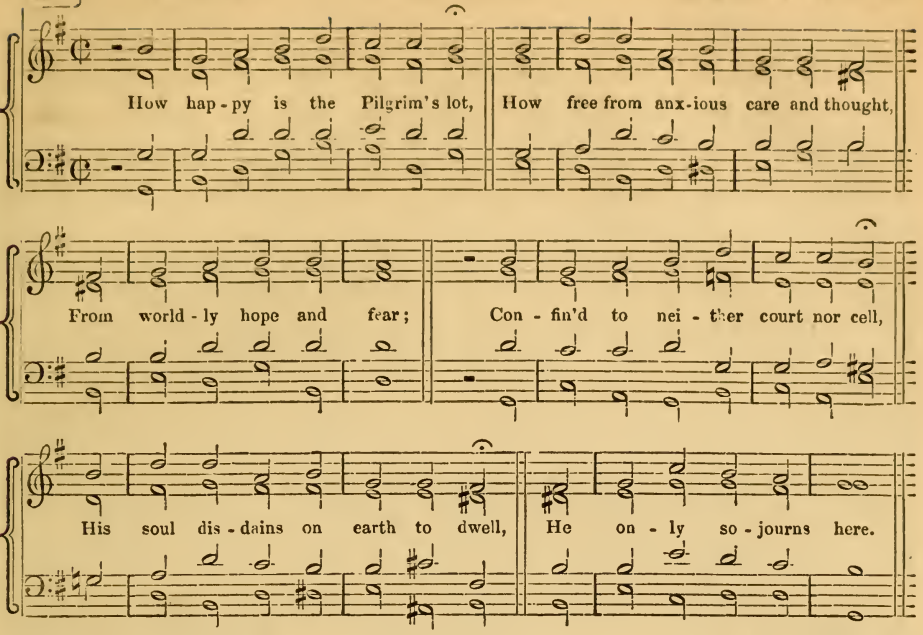
* Written for the Work, 1853.

153 8-8-6. 8-8-6. HERNHUTT. Rev: C. Gregor's Coll. 1784.


How blest is he whom God for - gives; The man who by his fa - vour lives,
In hope al - rea - dy blest; But O what joys a - wait him there,
Where, sav'd from sin, from toil, from fear, He gains his heav'n'ly rest!

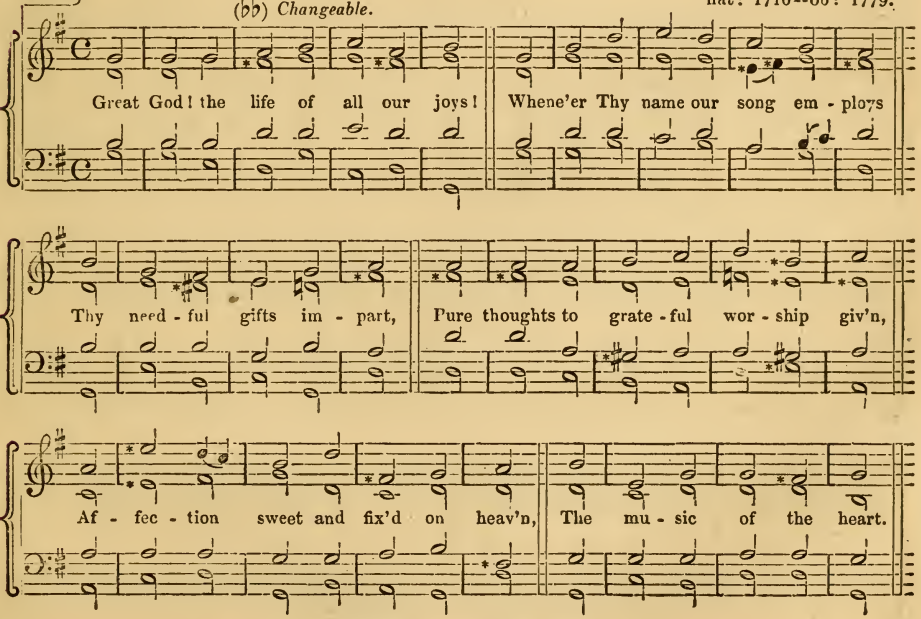
154 8-8-6. 8-8-6. PSALM 122. Dr. W. Hayes.

Be peace by each im - plor'd on thee, O Sa - lem, while with bend - ed knee,
To Ja - cob's God we pray; How blest, who calls him - self thy friend!
Suc - cess his la - bour shall at - tend, And safe - ty guard his way.

155 8-8-6. 8-8-6. TREVES.* GER: CHORALE. 1490.


How hap - py is the Pilgrim's lot, How free from anx-ious care and thought,
From world - ly hope and fear; Con - fin'd to nei - ther court nor cell,
His soul dis - dains on earth to dwell, He on - ly so - journs here.

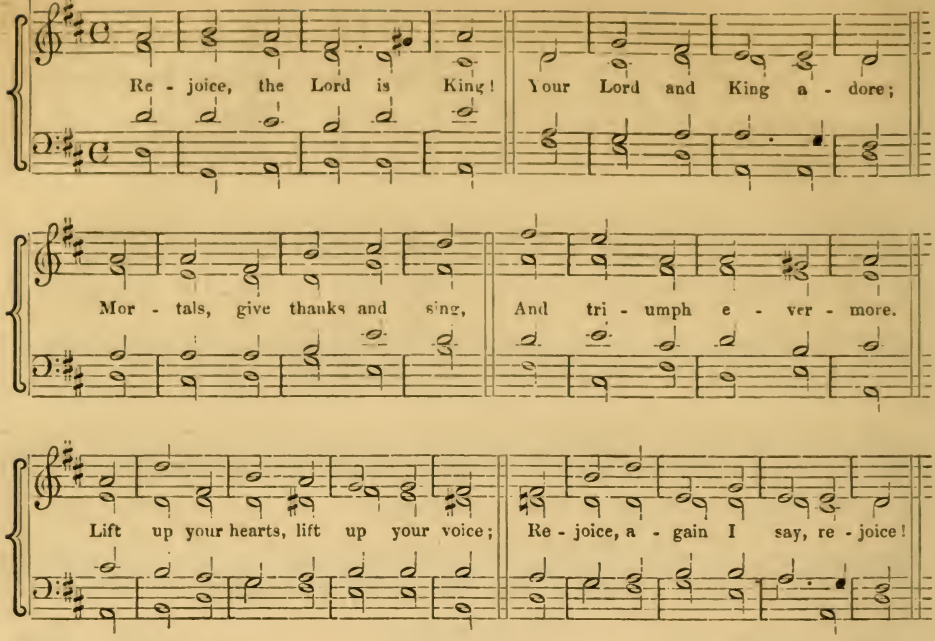
156 8-8-6. 8-8-6. HEREFORD. DR. BOYCE. 1745. nat: 1710--ob: 1779.

(♭♭) *Changeable.*


Great God! the life of all our joys! Whene'er Thy name our song em - ploys
Thy need - ful gifts im - part, Pure thoughts to grate - ful wor - ship giv'n,
Af - fec - tion sweet and fix'd on heav'n, The mu - sic of the heart.

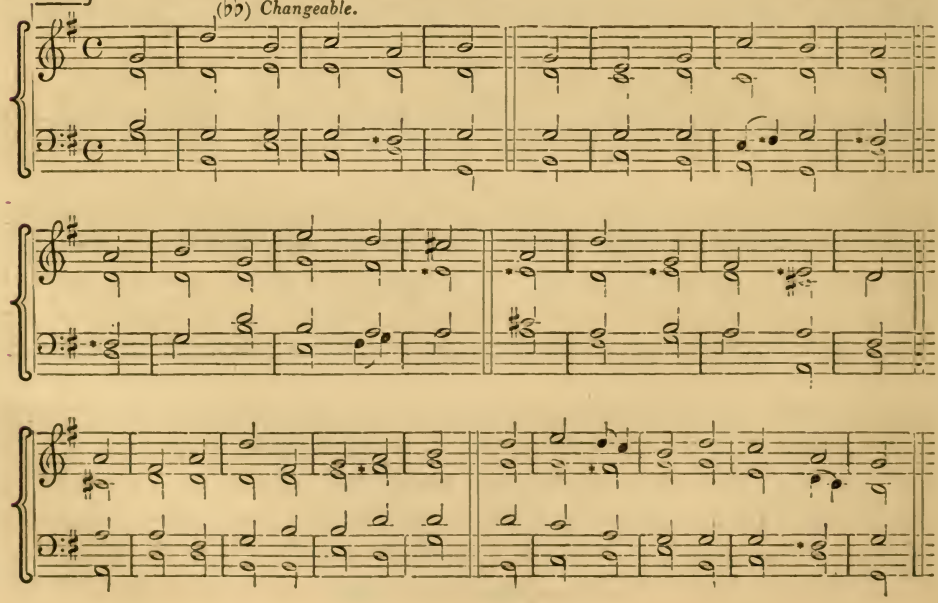
* Arranged for the Work, 1853.

157 6-6-6-6-8-8. KNARESBOROUGH. G F. Handel. 1742.
From Fitzwilliam M S S

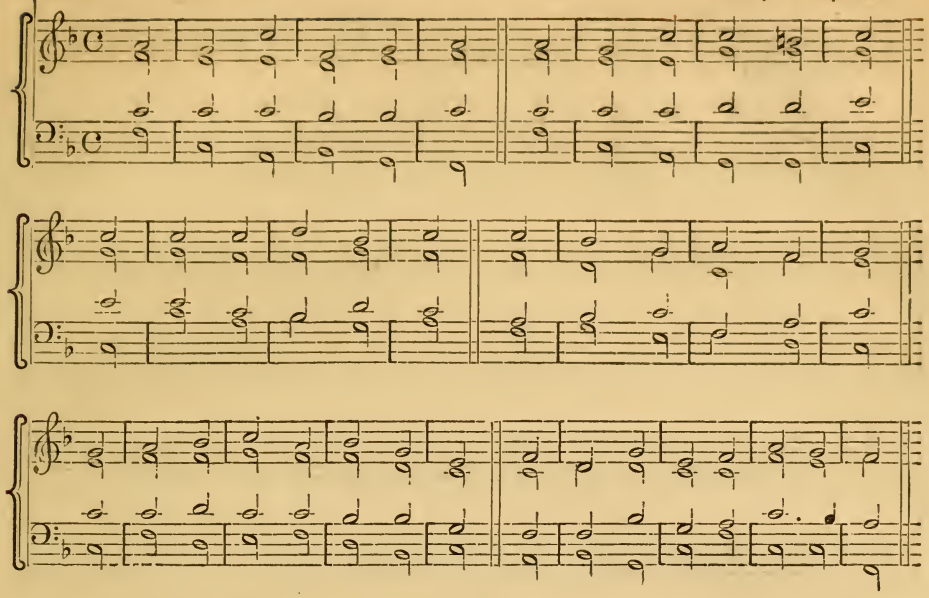

Re - joice, the Lord is King! Your Lord and King a - dore;
Mor - tals, give thanks and sing, And tri - umph e - ver - more.
Lift up your hearts, lift up your voice; Re - joice, a - gain I say, re - joice!

158 6-6-6-6-8-8. ALNWICK. Dr. Howard.

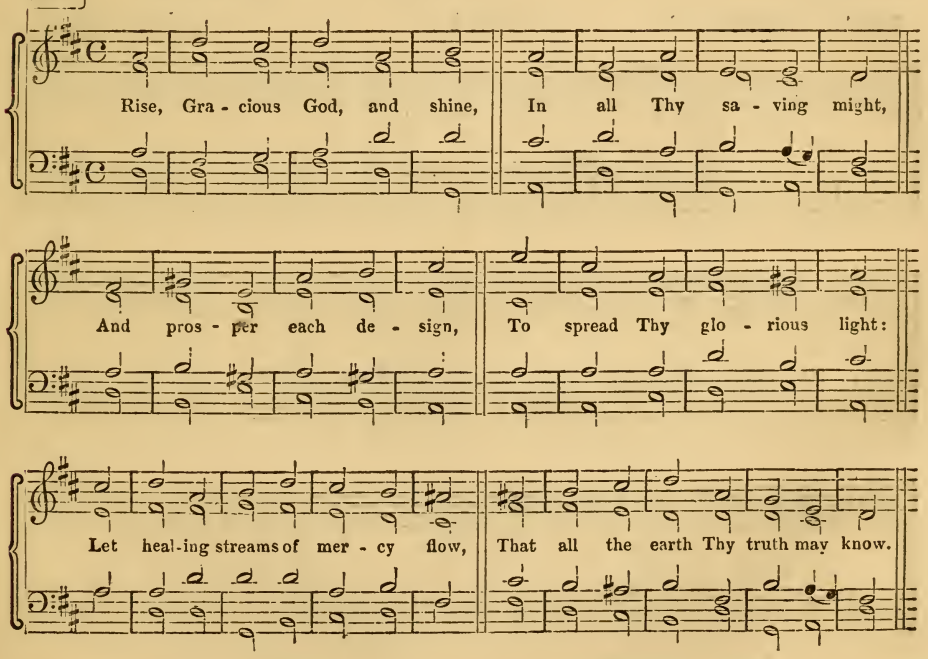
(♭♭) *Changeable.*



159 6-6-6-6-8-8. PSALM 148. HENRY LAWES. 1636.
Sandy's Paraphrase.

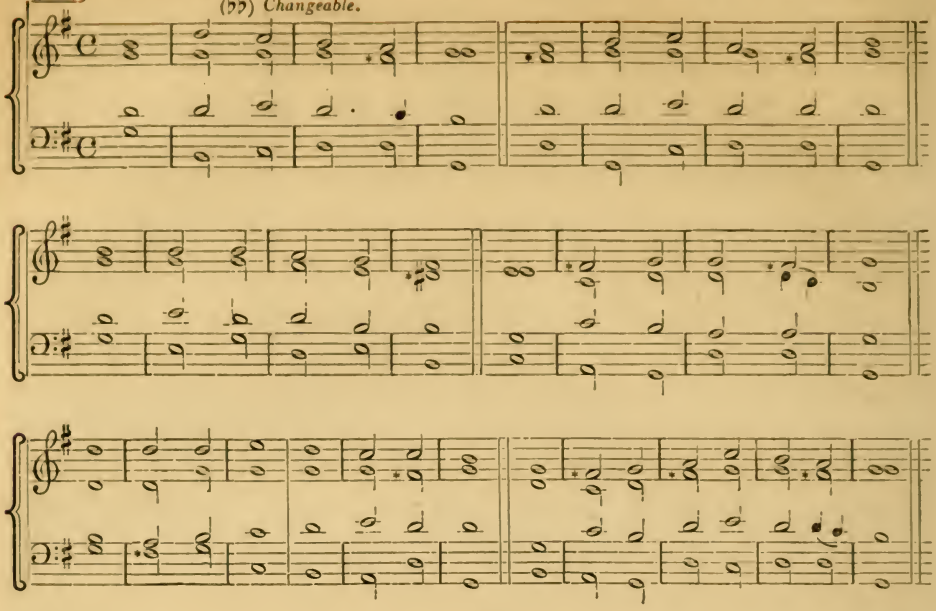


160 6-6-6-6-8-8. BODMIN. DR. CROFT.

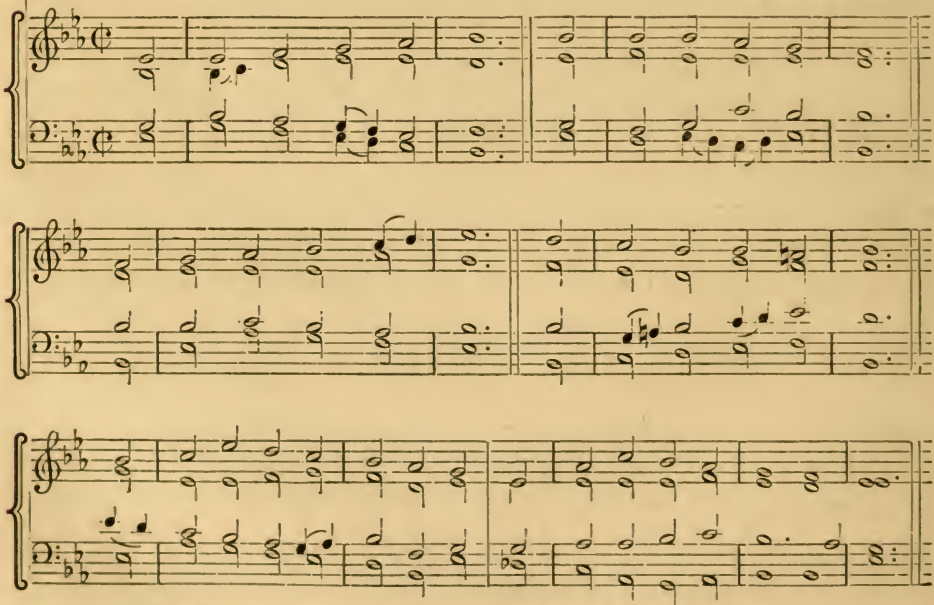

Rise, Gra - cious God, and shine, In all Thy sa - ving might,
And pros - per each de - sign, To spread Thy glo - rious light:
Let heal-ing streams of mer - cy flow, That all the earth Thy truth may know.

161 6-6-6-6-8-8. CAXTON.* REV: A. T. RUSSELL. B C.L.

(♭♭) *Changeable.*



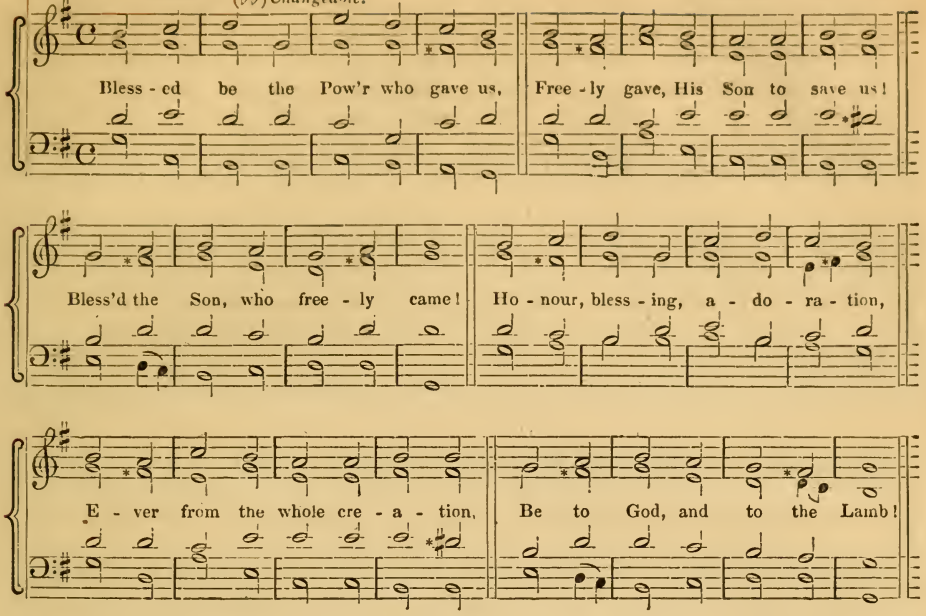
162 6-6-6-6-8-8. BEVAN.† JOHN GOSS. St Paul's Cathedral.



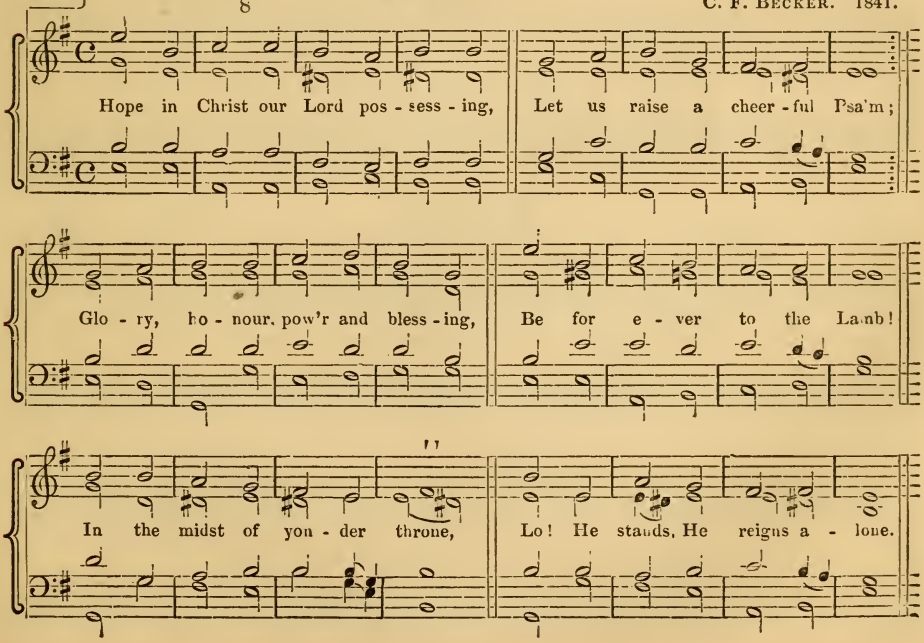
* Contributed 1852.

† Written for the Work, 1853.

163 8-8-7. 8-8-7. (♭♭) *Changeable.* **MANHEIM.** PETER WINTER. nat: 1755—ob: 1825.

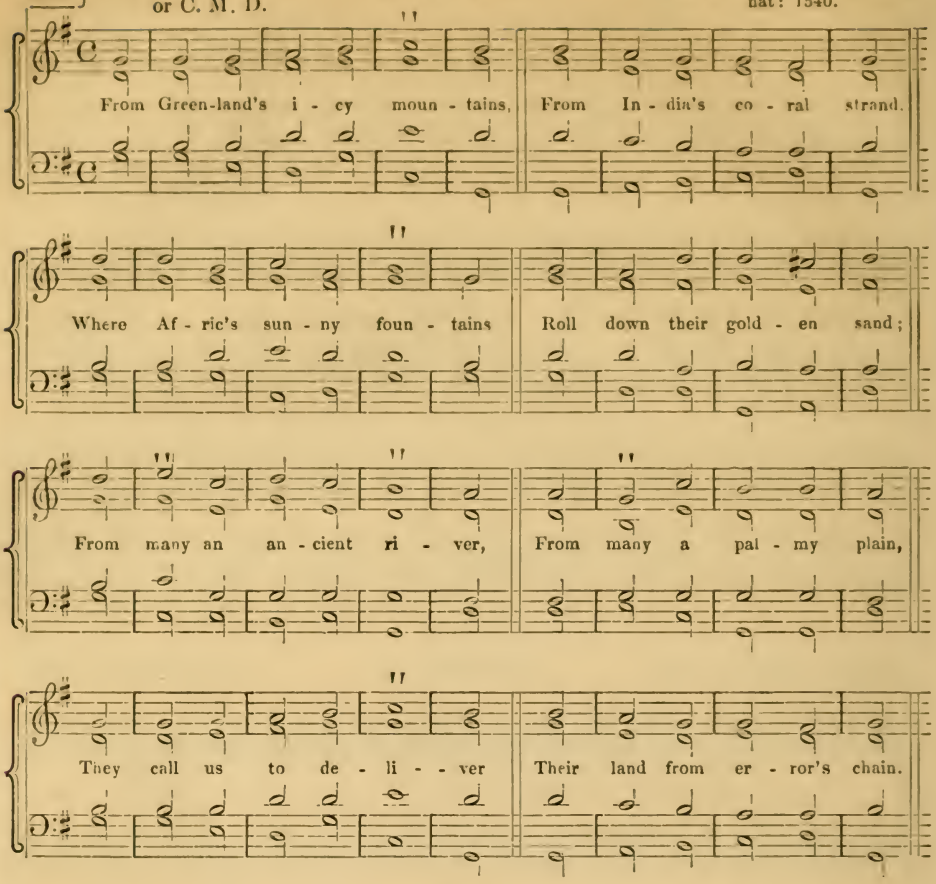

Bless - ed be the Pow'r who gave us, Free - ly gave, His Son to save us!
Bless'd the Son, who free - ly came! Ho - nour, bless - ing, a - do - ra - tion,
E - ver from the whole cre - a - tion, Be to God, and to the Lamb!

164 8-7. 8-7. 7-7. **MUNDEN.** From Coll: by C. F. BECKER. 1841.


Hope in Christ our Lord pos - sess - ing, Let us raise a cheer - ful Psa'm;
Glo - ry, ho - nour, pow'r and bless - ing, Be for e - ver to the Lamb!
In the midst of yon - der throne, Lo! He stands, He reigns a - lone.

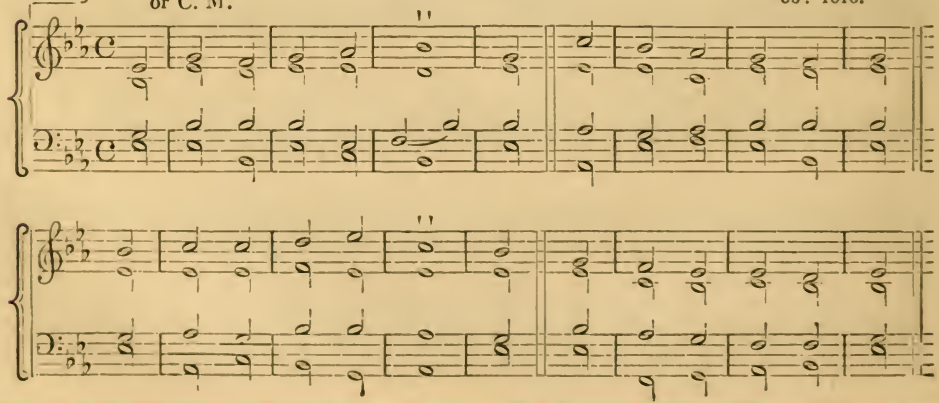
165 7-6. 8 lines. or C. M. D.

CEYLON.

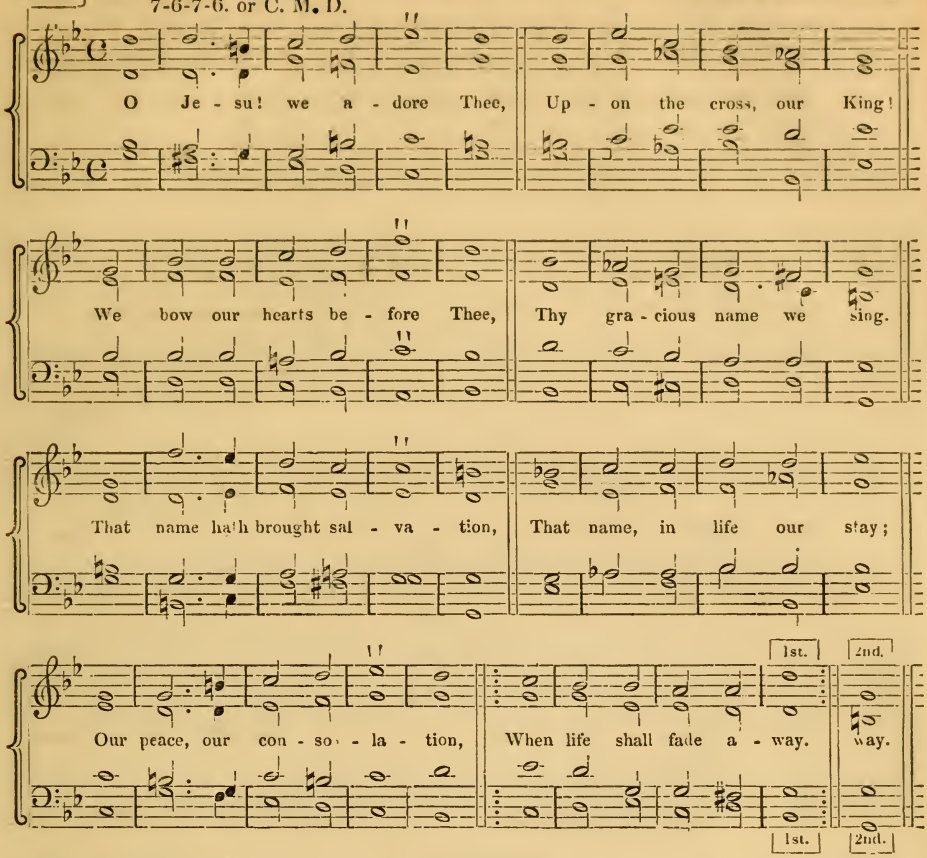
LEON. SCHROETER. 1587. nat: 1540.

From Green-land's i - cy moun - tains, From In - dia's co - ral strand.
Where Af - ric's sun - ny foun - tains Roll down their gold - en sand;
From many an an - cient ri - ver, From many a pal - my plain,
They call us to de - li - - ver Their land from er - ror's chain.

166 7-6 7-6. or C. M.

HENNEBERG.

MELCH: VULPIUS. ob: 1616.

167 7-6-7-6. 7-6-7-6. or C. M. D.

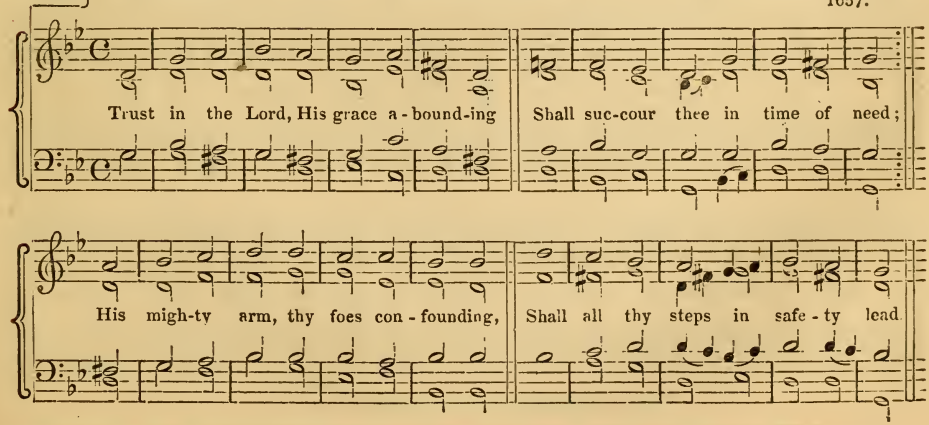
NANTES.

French Huguenot Hymn.

O Je - su! we a - dore Thee, Up - on the cross, our King!
We bow our hearts be - fore Thee, Thy gra - cious name we sing.
That name hath brought sal - va - tion, That name, in life our stay;
Our peace, our con - so - la - tion, When life shall fade a - way.
1st.
2nd.
way.

168 9-8-9-8.

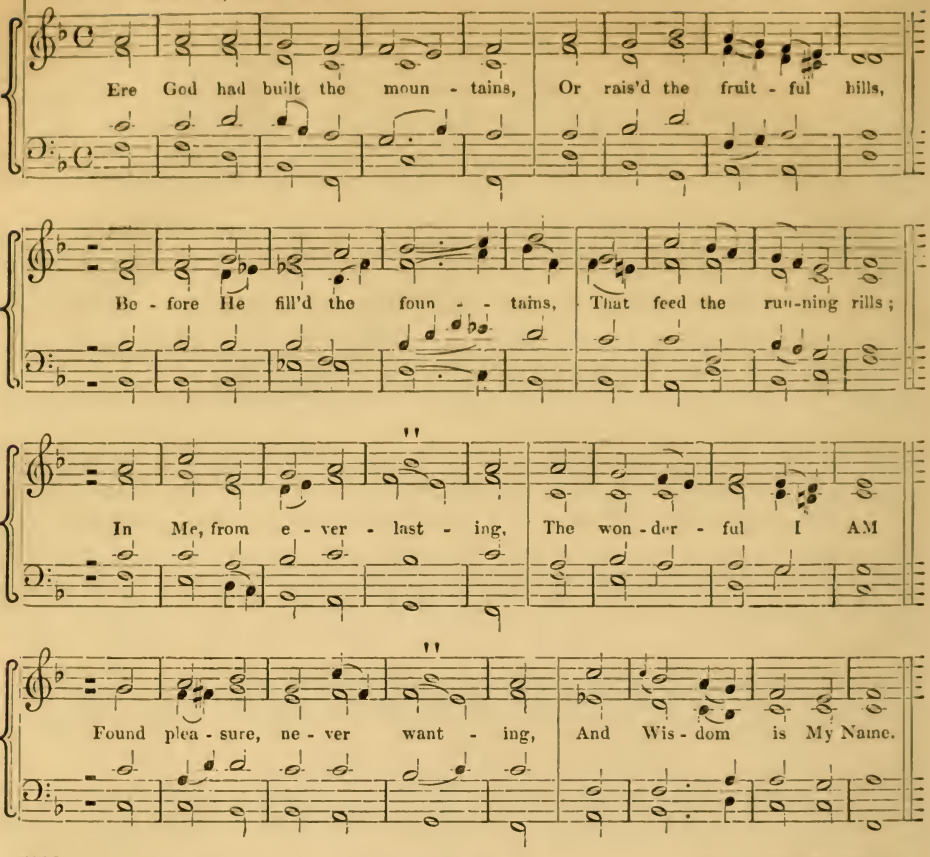
AUGSBURGH.

G. Neumark. 1657.


Trust in the Lord, His grace a - bound-ing Shall suc-cour thee in time of need;
His migh-ty arm, thy foes con - founding, Shall all thy steps in safe - ty lead

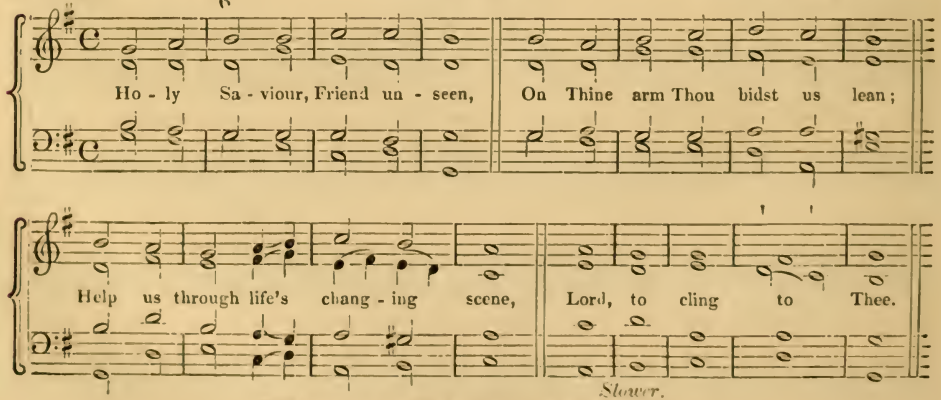
169 7-6-7-6.
7-6-7-6, or C. M. D.

GRESHAM COLLEGE.*

Edw. Taylor.
Gres: Prof: Mus:

Ere God had built the moun - tains, Or rais'd the fruit - ful hills,
Be - fore He fill'd the foun - - tains, That feed the run-ning rills;
In Me, from e - ver - last - ing, The won - der - ful I AM
Found plea - sure, ne - ver want - ing, And Wis - dom is My Name.

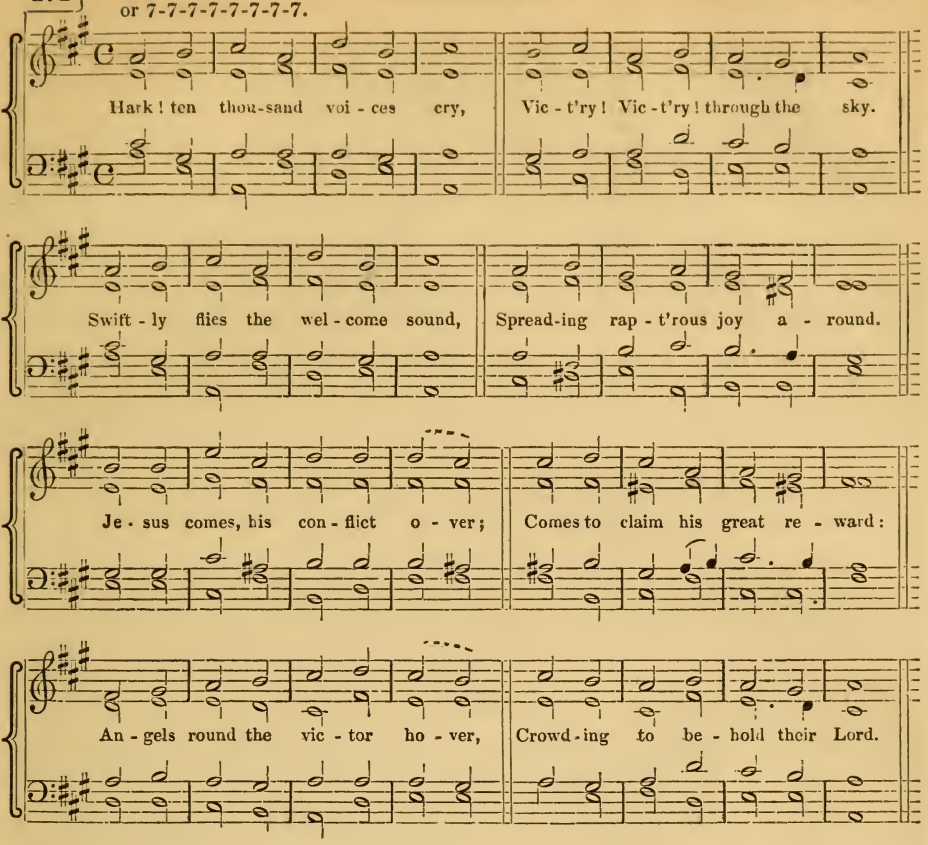
170 7-7-7-5.

DRESDEN.

John Chr. Kuhnau.
1784.

Slower.

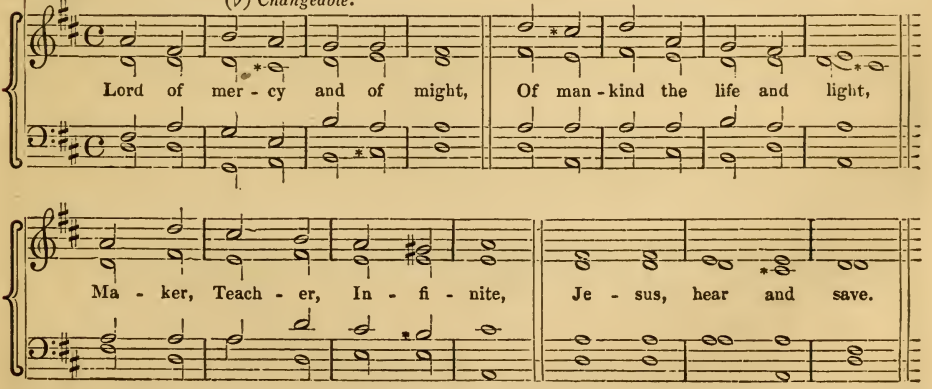
* Written for the Work, 1853. Original key, G.

171 7-7-7-7-8-7-8-7. CANTERBURY. • HERBERT S. IRONS.
or 7-7-7-7-7-7-7-7.


Hark! ten thou-sand voi-ces cry, Vic-t'ry! Vic-t'ry! through the sky.
Swift-ly flies the wel-come sound, Spread-ing rap-t'rous joy a-round.
Je-sus comes, his con-flict o-ver; Comes to claim his great re-ward:
An-gels round the vic-tor ho-ver, Crowd-ing to be-hold their Lord.

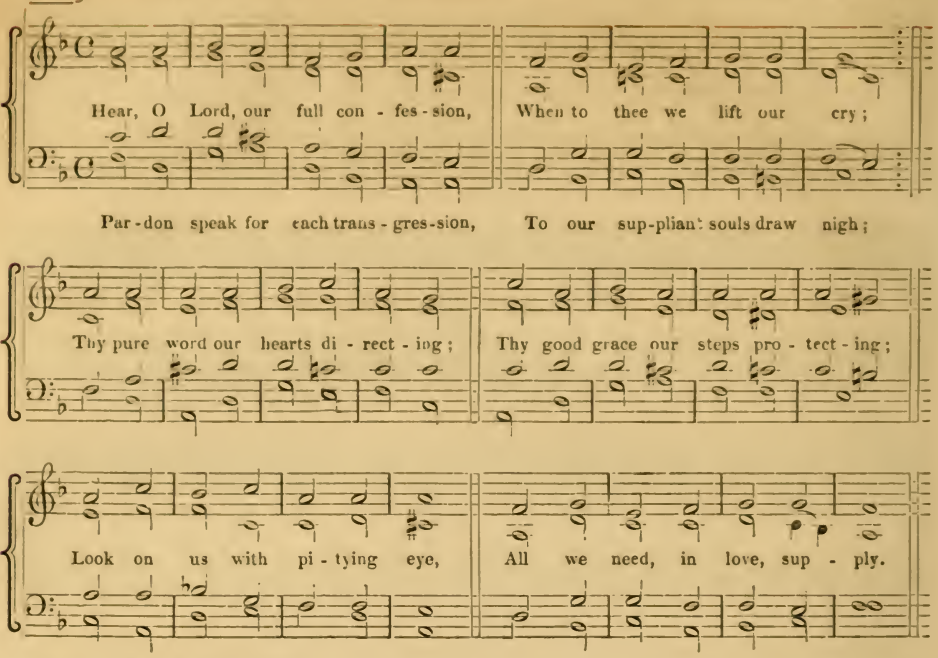
172 7-7-7-5. DANTZICK. Reduced from DR. FILITZ.

(♭) *Changeable.*

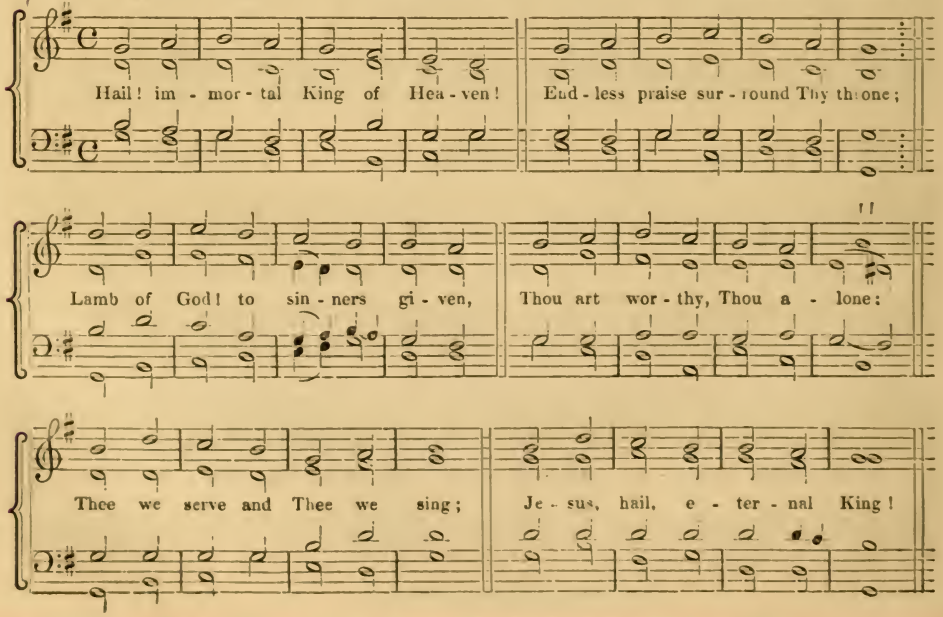


* Written for the Work, 1853.

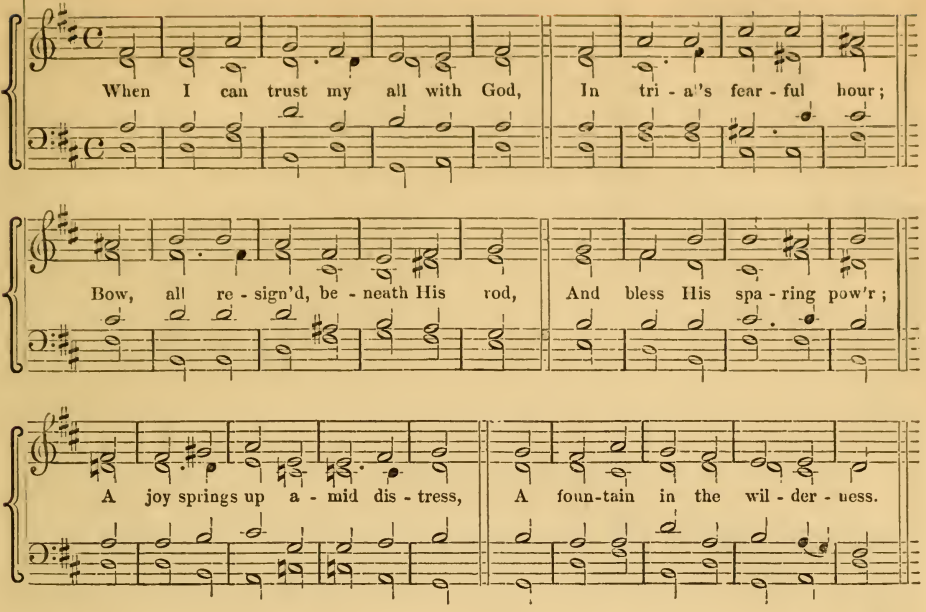
173 8-7-8-7 (8-7) 7-7. MOSELLE. LOUIS SPOHR.


Hear, O Lord, our full con - fes - sion, When to thee we lift our cry;
Par - don speak for each trans - gres - sion, To our sup - pliant souls draw nigh;
Thy pure word our hearts di - rect - ing; Thy good grace our steps pro - tect - ing;
Look on us with pi - tying eye, All we need, in love, sup - ply.

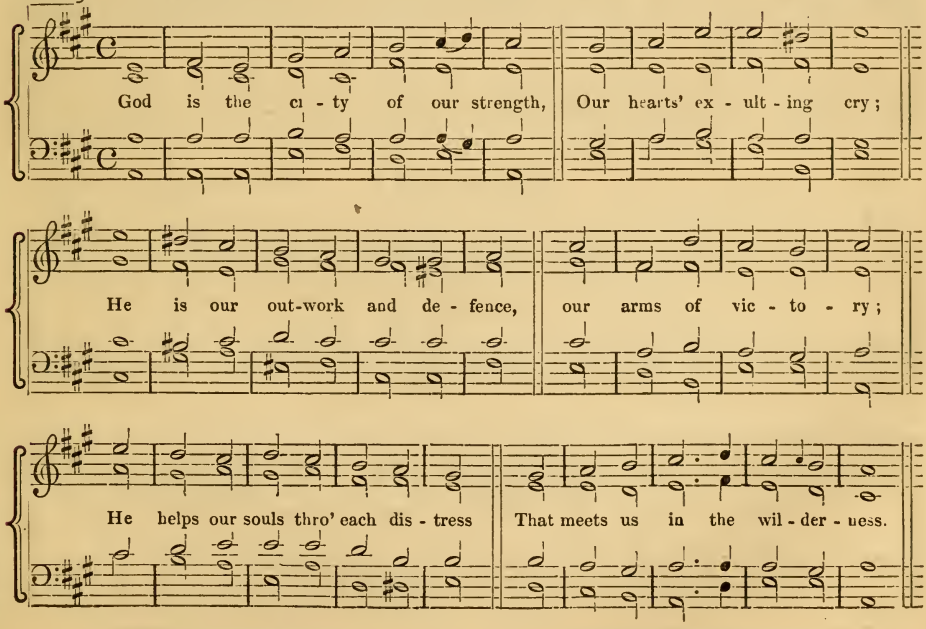
174 8-7 (8-7) 8-7-7-7. .....8.... CASSELL. GERMAN CHORALE.


Hail! im - mor - tal King of Hea - ven! End - less praise sur - round Thy throne;
Lamb of God! to sin - ners gi - ven, Thou art wor - thy, Thou a - lone:
Thee we serve and Thee we sing; Je - sus, hail, e - ter - nal King!

175 | 8-6 8-6-8-8. | CLUMBER.* | E. Dearle. Mus: Doc 1853.

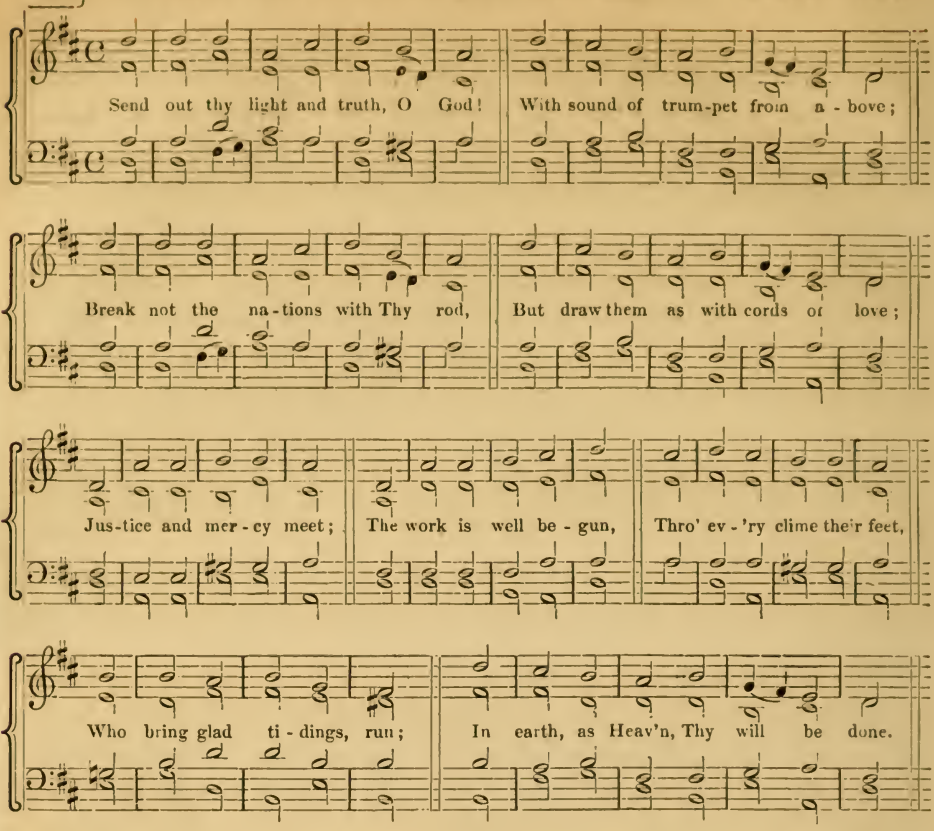

When I can trust my all with God, In tri - al's fear - ful hour;
Bow, all re - sign'd, be - neath His rod, And bless His spa - ring pow'r;
A joy springs up a - mid dis - tress, A foun-tain in the wil - der - ness.

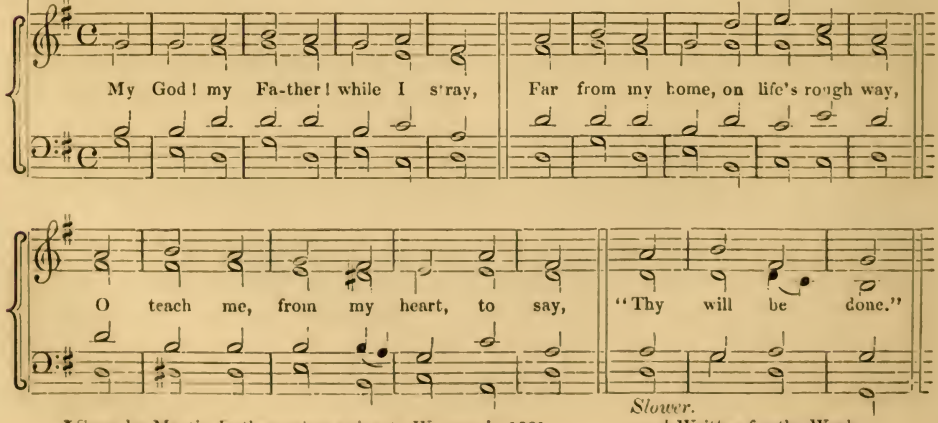
176 | 8-6-8-6-8-8. | HIGHGATE.† | R. A. Firth.


God is the ci - ty of our strength, Our hearts' ex - ult - ing cry;
He is our out-work and de - fence, our arms of vic - to - ry;
He helps our souls thro' each dis - tress That meets us in the wil - der - ness.

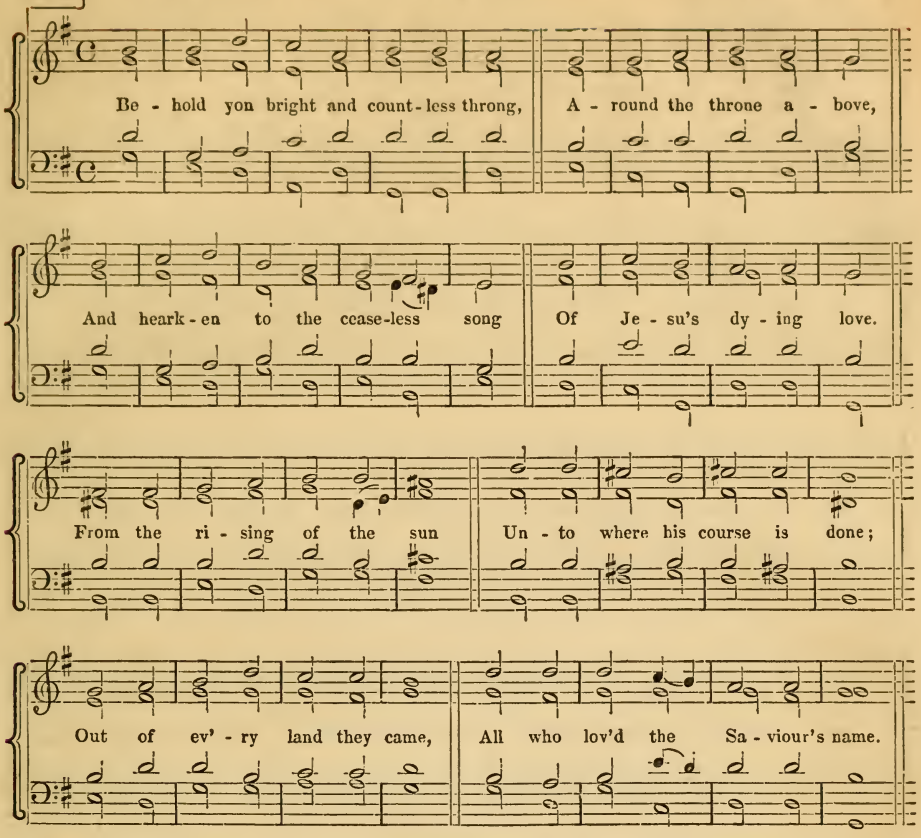
* Written for the Work.

† Written for the Work, 1853.

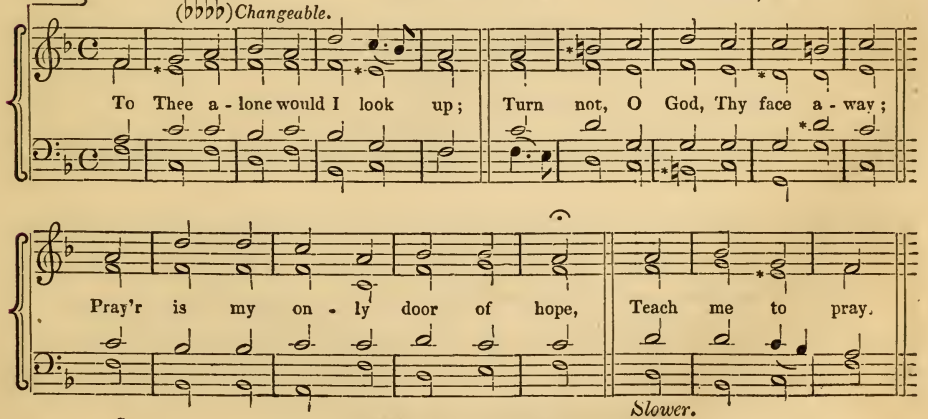
177 | 8-8-8-8-6-6-6-6-8 LUTHER'S CHORALE.* MARTIN LUTHER.

Send out thy light and truth, O God! With sound of trum-pet from a - bove;
Break not the na-tions with Thy rod, But draw them as with cords of love;
Jus-tice and mer-cy meet; The work is well be - gun, Thro' ev - 'ry clime their feet,
Who bring glad ti - dings, run; In earth, as Heav'n, Thy will be done.

178 | 8-8-8-4. KENSINGTON.† WM. HORSLEY, M. B. OXON 1853.

*Sung by Martin Luther, when going to Worms, in 1521.

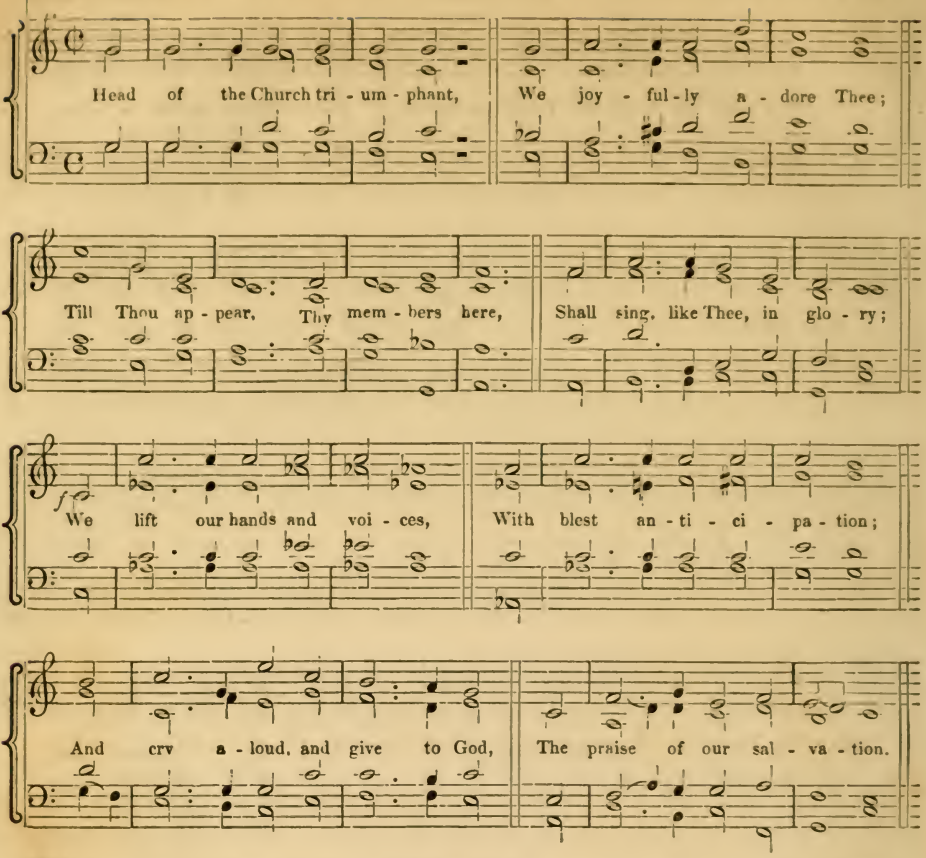
†Written for the Work.

179 8-6-8-6-7-7-7-7. GENAPPE. G. Bopelius, 1682.

Be - hold yon bright and count - less throng, A - round the throne a - bove,
And heark - en to the cease-less song Of Je - su's dy - ing love.
From the ri - sing of the sun Un - to where his course is done;
Out of ev' - ry land they came, All who lov'd the Sa - viour's name.

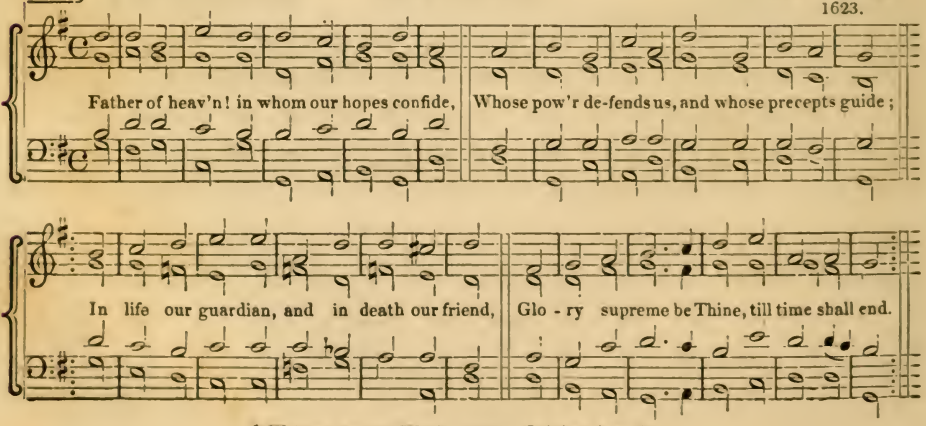
180 8-8-8-4. BAYSWATER.* Wm. Horsley, M. B. Oxon.



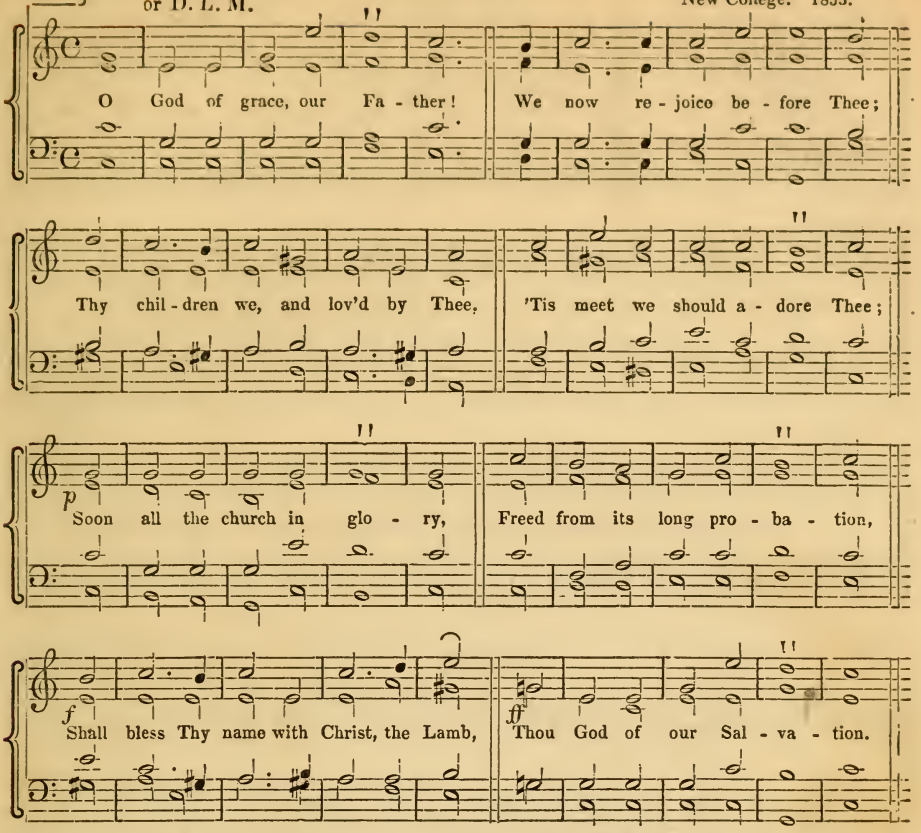
*Written for the Work.

181 7-7-8.7-7-7-8-7. LOSTWITHIEL.* JAMES TURLE.

Head of the Church tri - um - phant, We joy - ful - ly a - dore Thee;
Till Thou ap - pear, Thy mem - bers here, Shall sing, like Thee, in glo - ry;
We lift our hands and voi - ces, With blest an - ti - ci - pa - tion;
And cry a - loud, and give to God, The praise of our sal - va - tion.

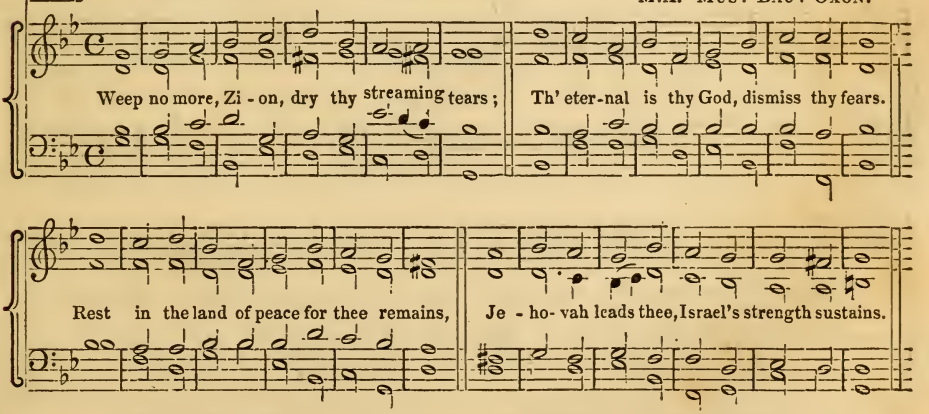
182 10-10-10-10. (10-10.) DEPTFORD. OR. GIBBONS. 1623.


Father of heav'n! in whom our hopes confide, Whose pow'r de-fends us, and whose precepts guide;
In life our guardian, and in death our friend, Glo - ry supreme be Thine, till time shall end.

* Written for the Work, 1853. Original key, D.

183 | 7-7-8-7-7-7-8-7. or D. L. M. | MARCHAM.* | T. H. Hawes. B.D. New College. 1853.

O God of grace, our Fa - ther!
We now re - joice be - fore Thee;
Thy chil - dren we, and lov'd by Thee,
'Tis meet we should a - dore Thee;
p
Soon all the church in glo - ry,
Freed from its long pro - ba - tion,
f
Shall bless Thy name with Christ, the Lamb,
ff
Thou God of our Sal - va - tion.

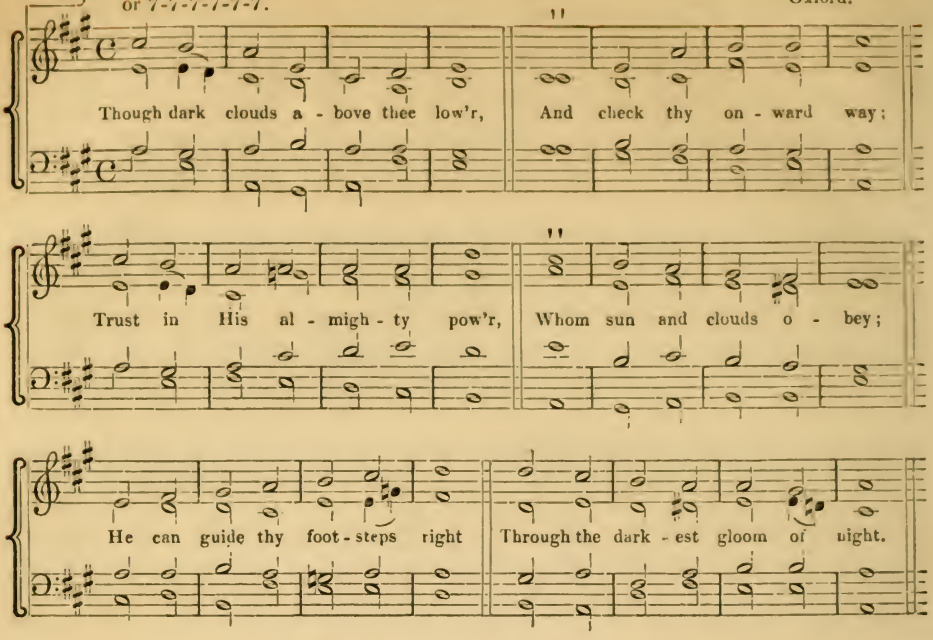
184 | 10-10-10-10. | LANGLEY.† | Rev: Sir F. A. G. Ouseley, Bt. M.A. Mus: Bac: Oxon.


Weep no more, Zi - on, dry thy streaming tears;
Th' eter-nal is thy God, dismiss thy fears.
Rest in the land of peace for thee remains,
Je - ho- vah leads thee, Israel's strength sustains.

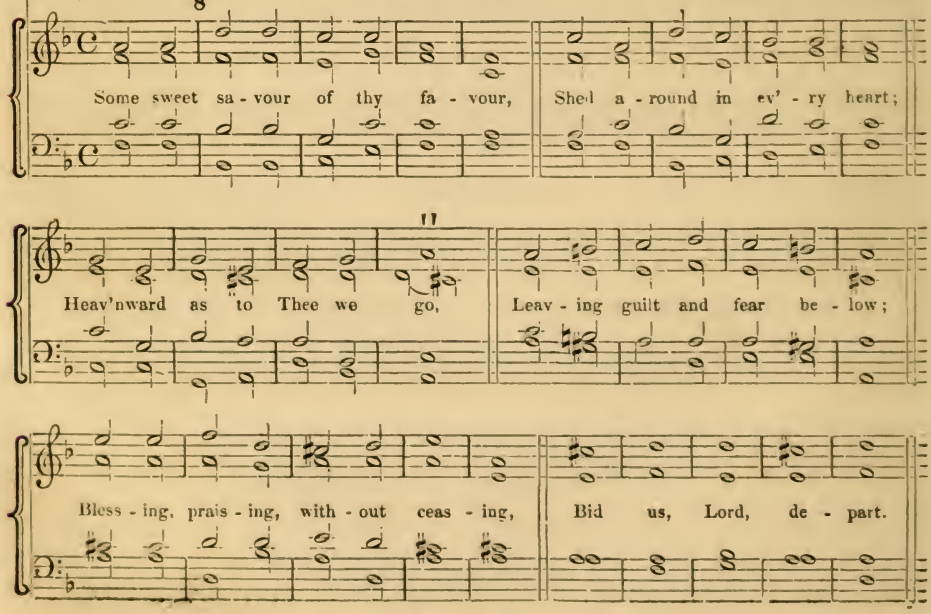
* Written for the Work.

† Written for insertion March, 1853.

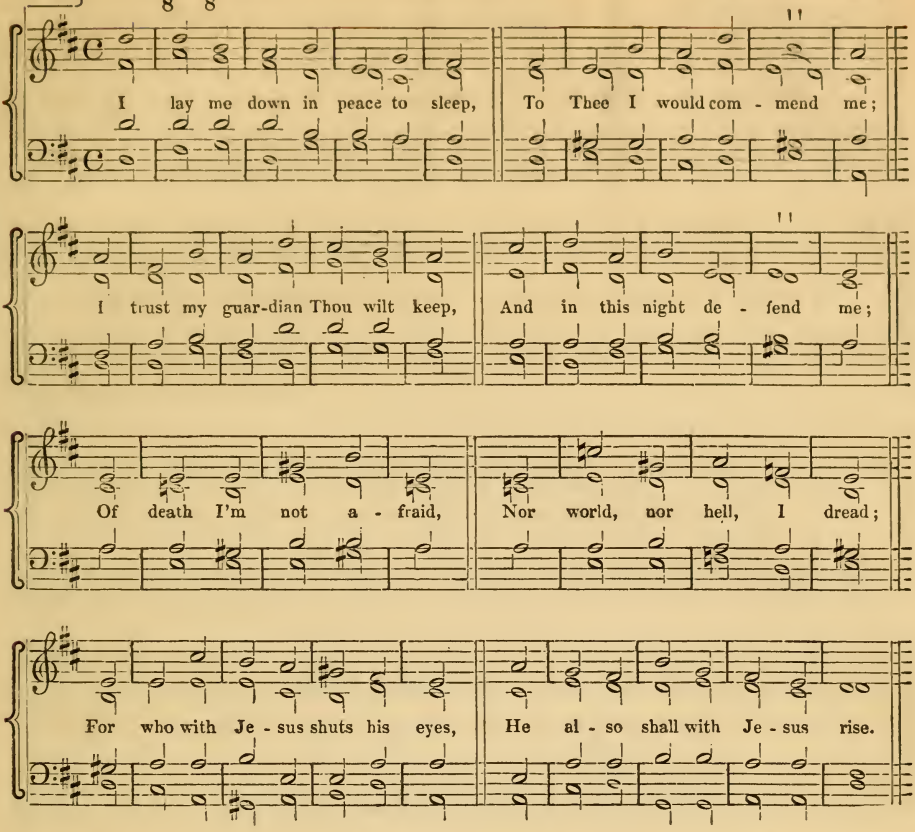
185 7-6-7-6-7-7. or 7-7-7-7-7-7. HOLYWELL.* A. R. Reinagle. Oxford.


Though dark clouds a - bove thee low'r, And check thy on - ward way;
Trust in His al - migh - ty pow'r, Whom sun and clouds o - bey;
He can guide thy foot - steps right Through the dark - est gloom of night.

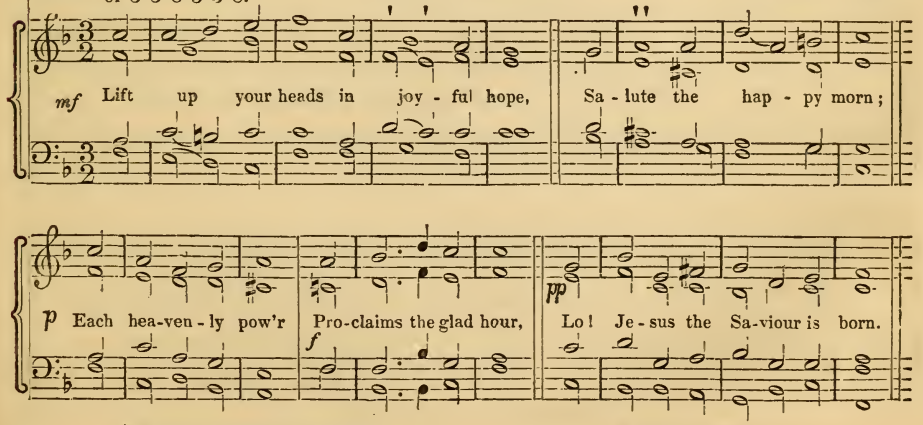
186 8-7-7-7-8-5. MUNICH. Darmst: Coll: 1698.


Some sweet sa - vour of thy fa - vour, Shed a - round in ev' - ry heart;
Heav'nward as to Thee we go, Leav - ing guilt and fear be - low;
Bless - ing, prais - ing, with - out ceas - ing, Bid us, Lord, de - part.

* Written for the Work, 1853.

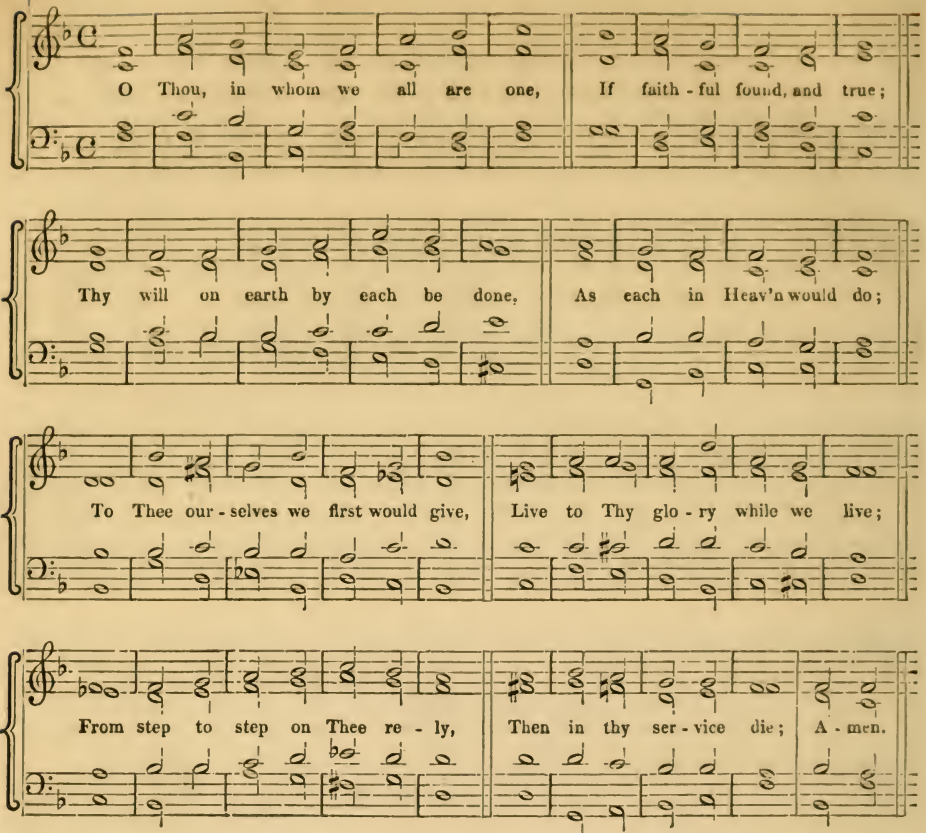
187 8-7-8-7-6-6-8-8. STANMORE.* ALFRED GILBERT.

I lay me down in peace to sleep, To Thee I would com - mend me;
I trust my guar-dian Thou wilt keep, And in this night de - fend me;
Of death I'm not a - fraid, Nor world, nor hell, I dread;
For who with Je - sus shuts his eyes, He al - so shall with Je - sus rise.

188 8-6-5-5-8. or 5-5-8-5-5-8. SOUTH STREET.† JAMES INGHAM. Exeter. 1853.

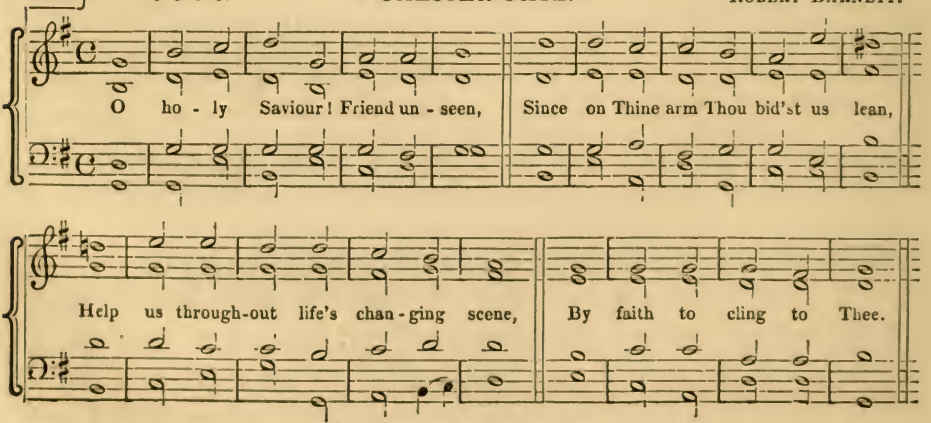

mf Lift up your heads in joy - ful hope, Sa - lute the hap - py morn;
p Each hea-ven - ly pow'r Pro-claims the glad hour, f pp Lo! Je - sus the Sa-viour is born.

* Written for the Work, 1853.

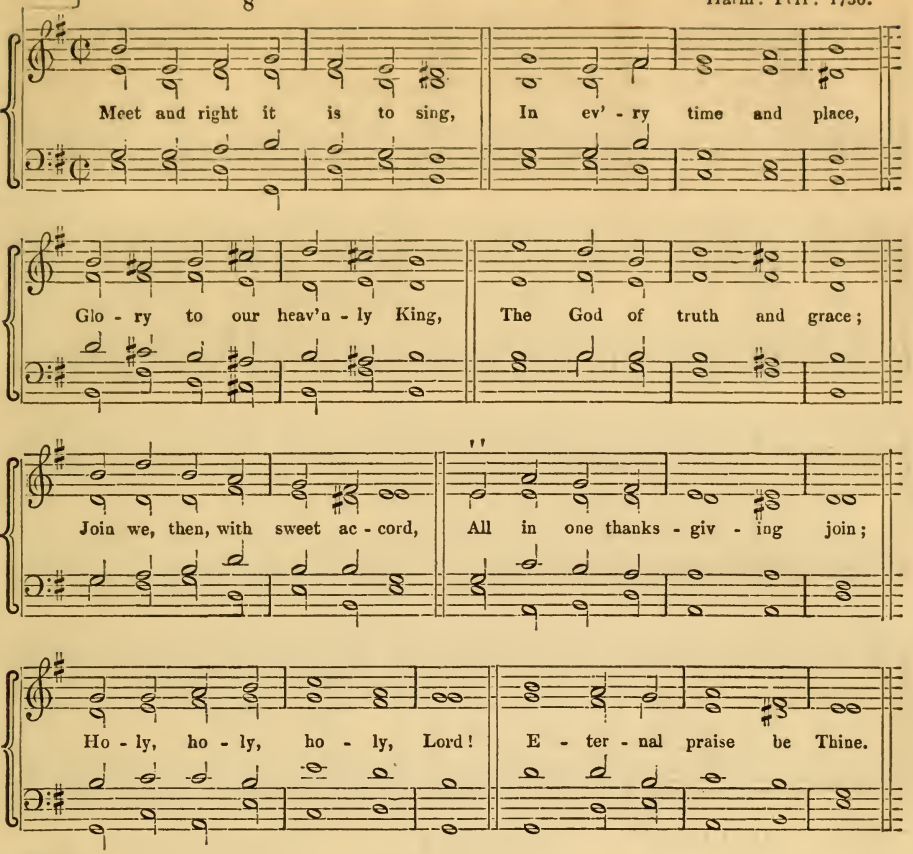
† Written for the Work.

189 8-6-8-6-8-8-8-6. ST BARTHOLOMEW. * EDWARD HAKE.

O Thou, in whom we all are one, If faith - ful found, and true;
Thy will on earth by each be done, As each in Heav'n would do;
To Thee our - selves we first would give, Live to Thy glo - ry while we live;
From step to step on Thee re - ly, Then in thy ser - vice die; A - men.

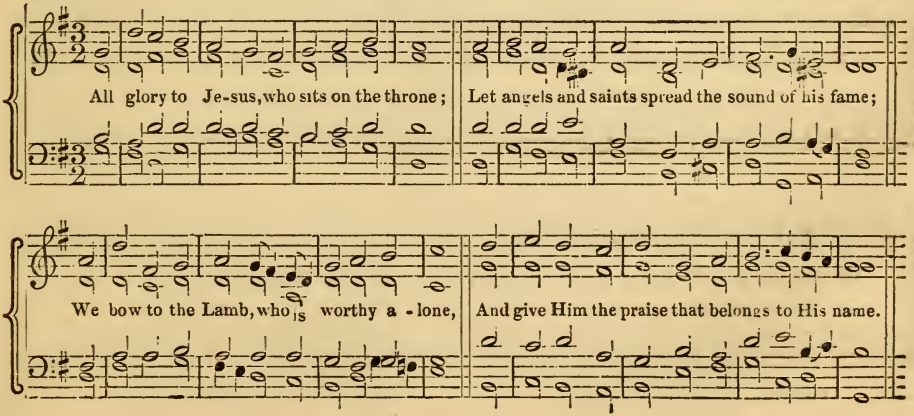
190 8-8-8-6. CHESTER-GATE.* ROBERT BARNETT.

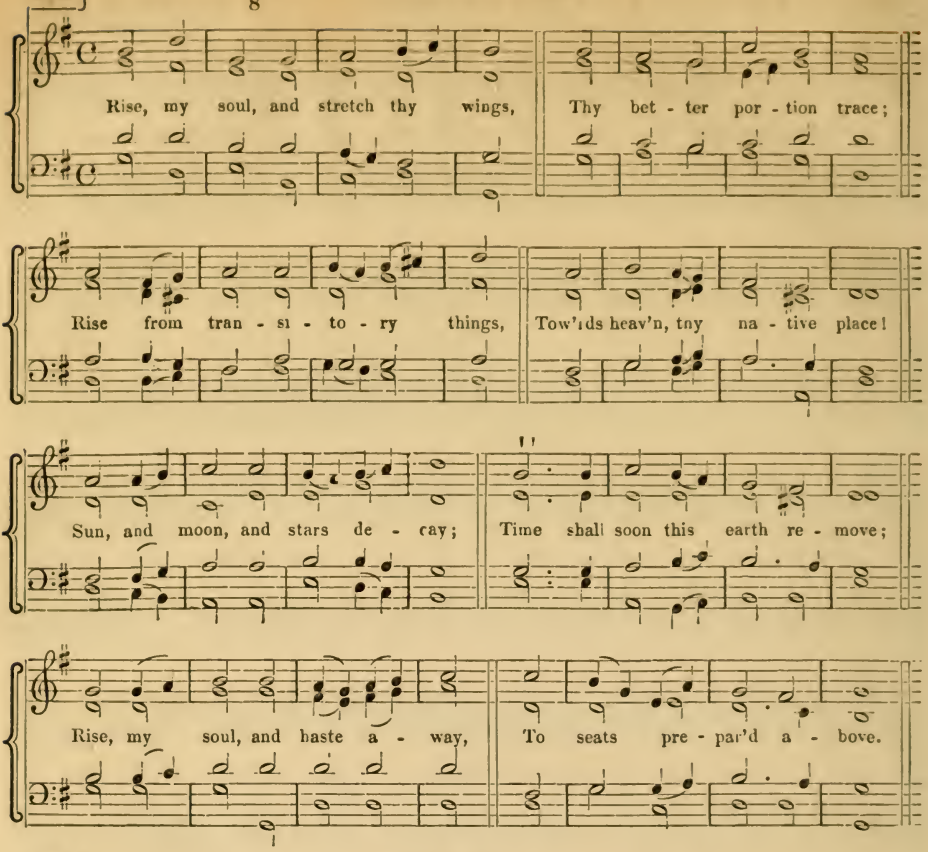

O ho - ly Saviour! Friend un - seen, Since on Thine arm Thou bid'st us lean,
Help us through-out life's chan - ging scene, By faith to cling to Thee.

* Written for the Work, 1853.

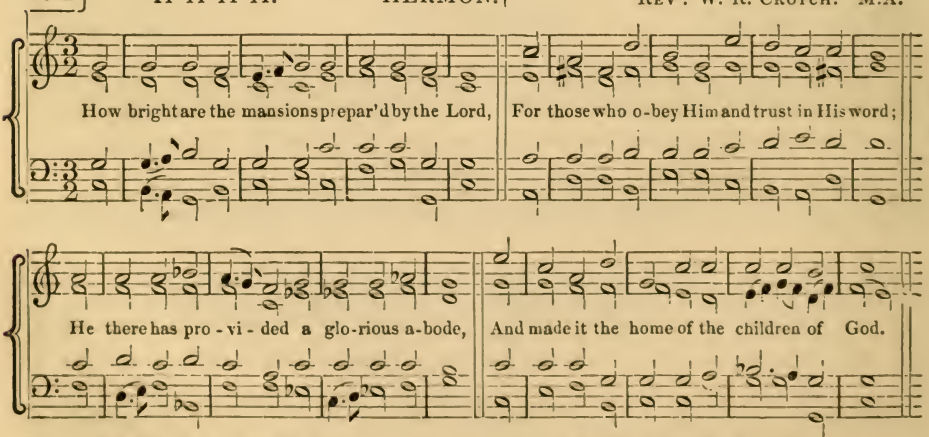
191 7-6-7-6-7-7-7-6. OLD 130 PSALM. GEN: PSALT: 1565. HARM: PERF: 1730.

Meet and right it is to sing, In ev'-ry time and place,
Glo-ry to our heav'n-ly King, The God of truth and grace;
Join we, then, with sweet ac-cord, All in one thanks-giv-ing join;
Ho-ly, ho-ly, ho-ly, Lord! E-ter-nal praise be Thine.

192 11-11-11-11. BOLAM. DR. HOWARD.


All glory to Je-sus, who sits on the throne; Let angels and saints spread the sound of his fame;
We bow to the Lamb, who is worthy a-lone, And give Him the praise that belongs to His name.

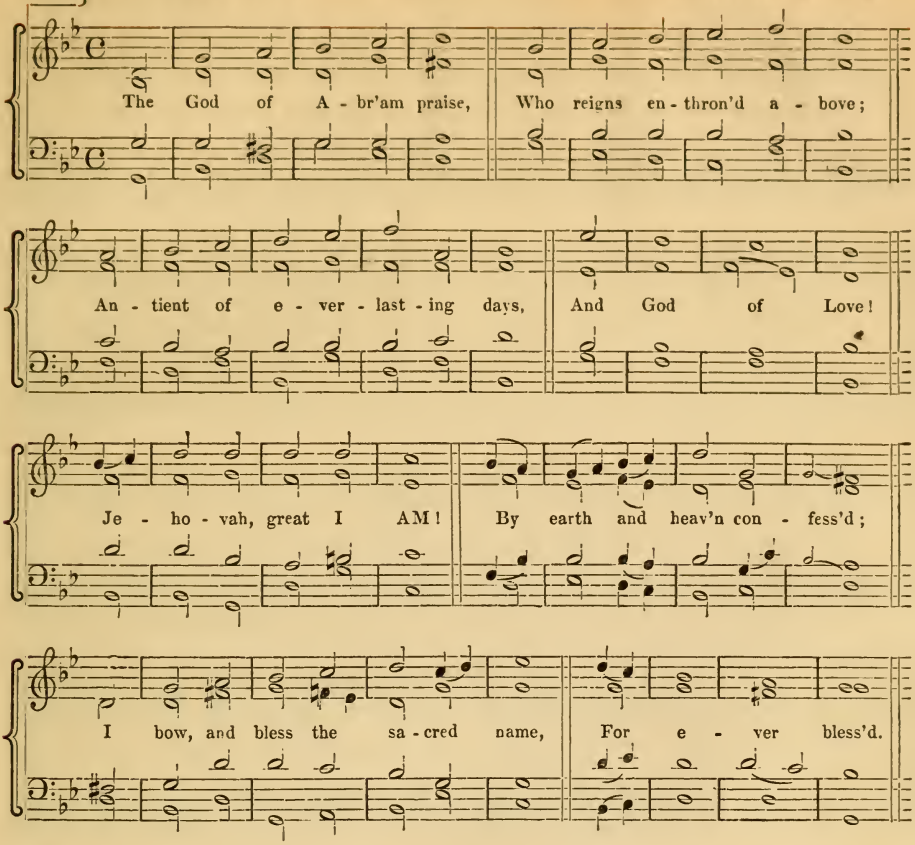
193 7-6-7 6-7-7-7-6. SUNNINGWELL.*

Rise, my soul, and stretch thy wings, Thy bet - ter por - tion trace;
Rise from tran - si - to - ry things, Tow'rds heav'n, thy na - tive place!
Sun, and moon, and stars de - cay; Time shall soon this earth re - move;
Rise, my soul, and haste a - way, To seats pre - par'd a - bove.

194 11-11-11-11. HERMON.† Rev: W. R. Crotch. M.A.

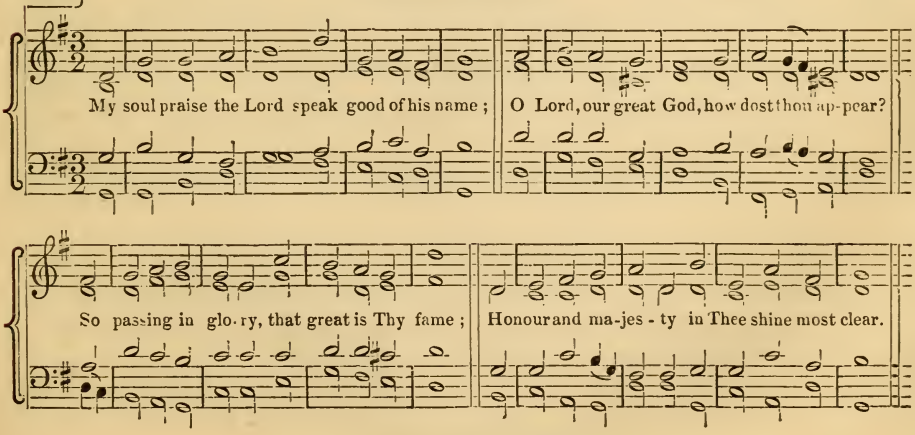

How bright are the mansions prepar'd by the Lord, For those who o-bey Him and trust in His word;
He there has pro - vi - ded a glo-rious a-bode, And made it the home of the children of God.

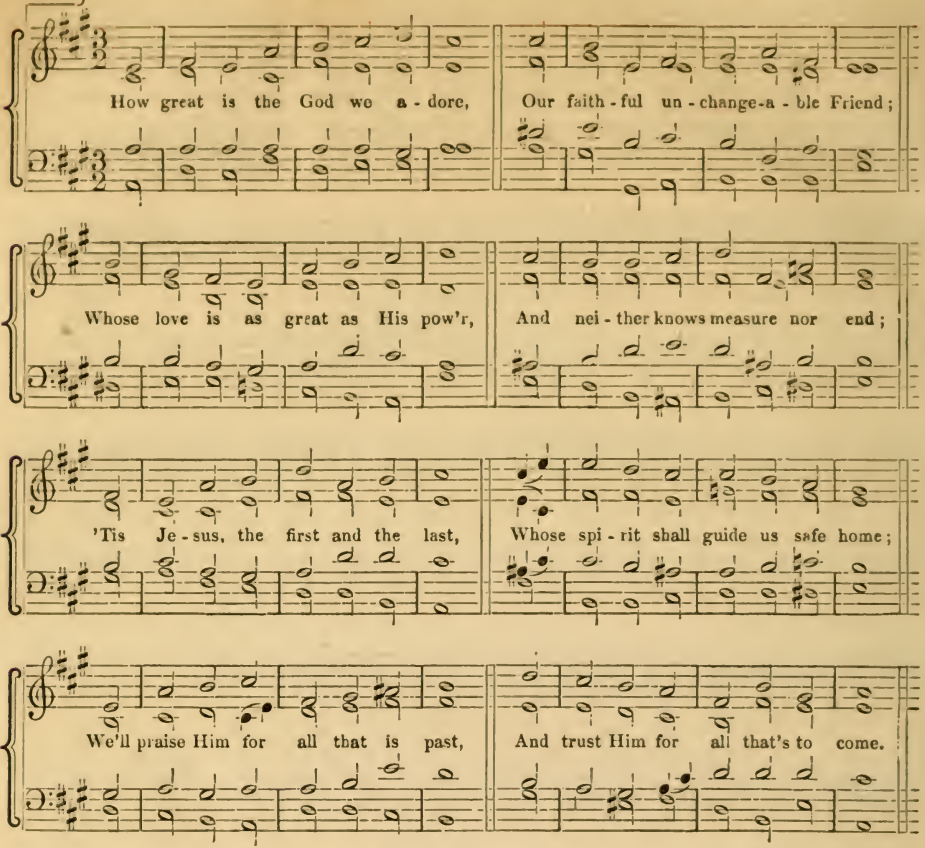
* Written for the Metre, 1836.

† Written for the Work, 1853.

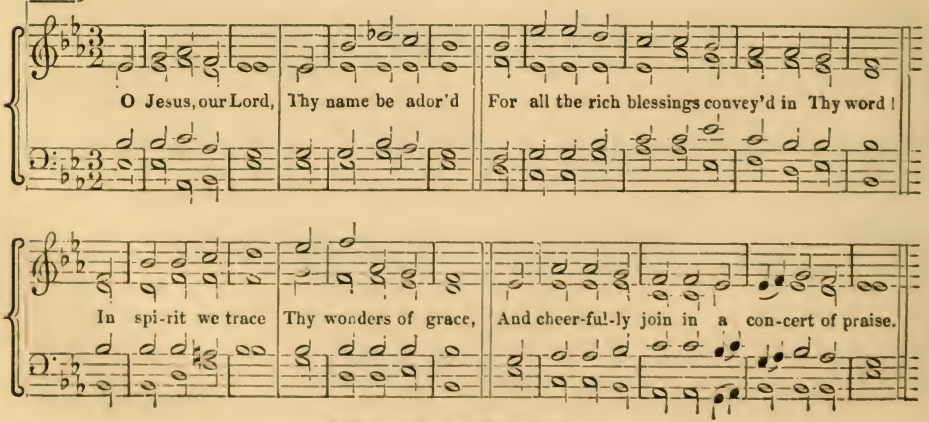
195 6-6-8-4-6-6-8-4. LEONI. ANCIENT JEWISH HYMN.

The God of A - br'am praise, Who reigns en - thron'd a - bove;
An - tient of e - ver - last - ing days, And God of Love!
Je - ho - vah, great I AM! By earth and heav'n con - fess'd;
I bow, and bless the sa - cred name, For e - ver bless'd.

196 10-10-11-11. HANOVER.

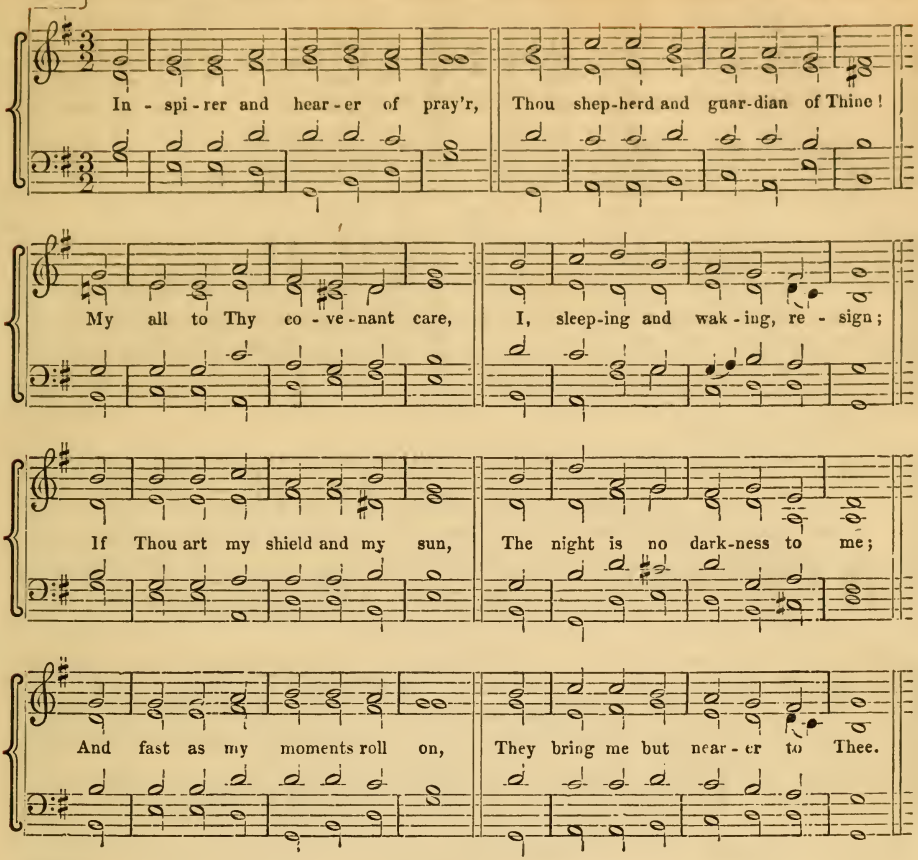

My soul praise the Lord speak good of his name; O Lord, our great God, how dost thou ap-pear?
So passing in glo-ry, that great is Thy fame; Honour and ma-jes - ty in Thee shine most clear.

197 8-8-8-8-8-8-8-8. COWLEY.* H. B. WALMISLEY.

How great is the God we a - dore,
Our faith - ful un - change-a - ble Friend;
Whose love is as great as His pow'r,
And nei - ther knows measure nor end;
'Tis Je - sus, the first and the last,
Whose spi - rit shall guide us safe home;
We'll praise Him for all that is past,
And trust Him for all that's to come.

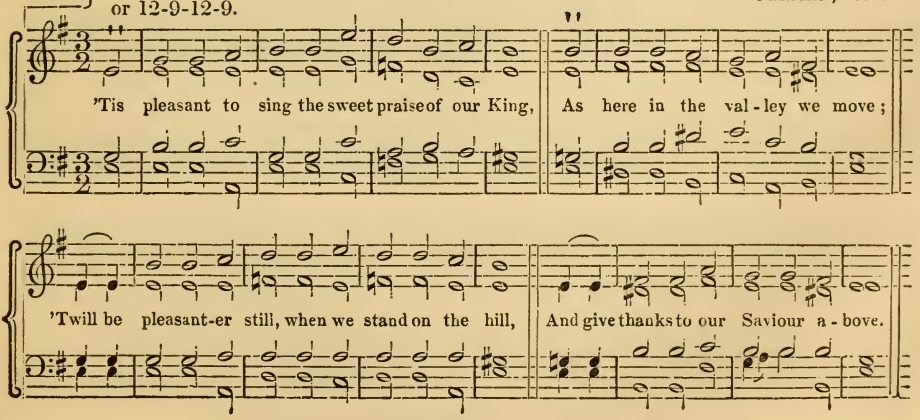
198 5 5-11-5.5-11. GREAT SHELFORD.

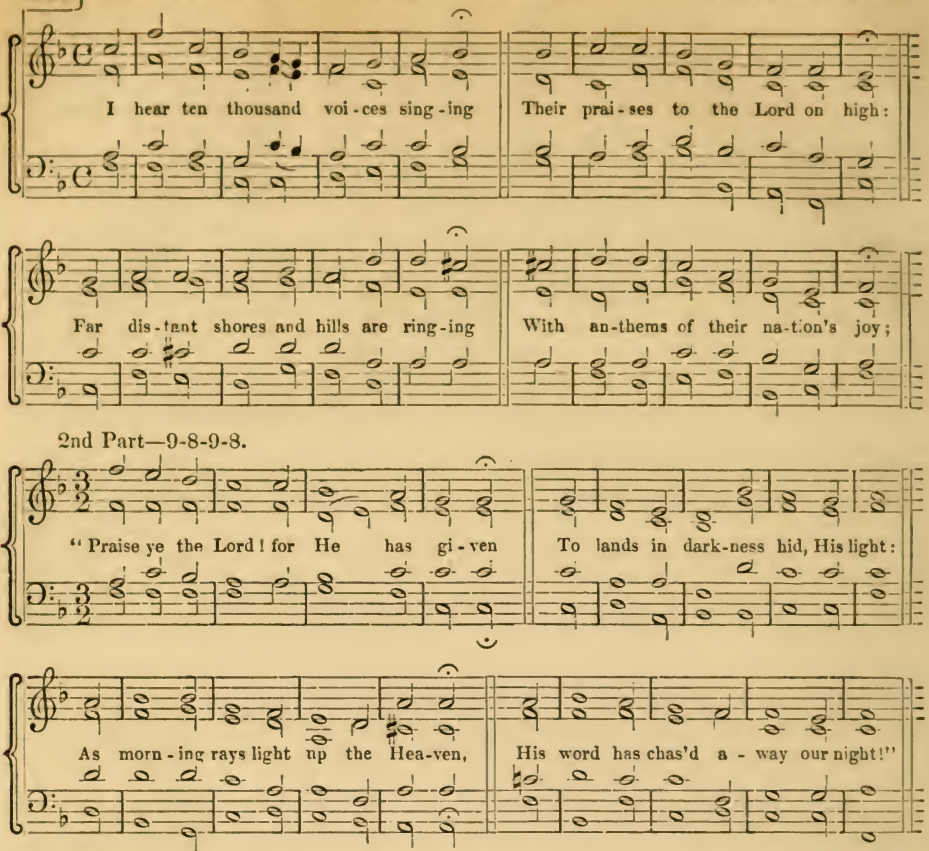

O Jesus, our Lord, Thy name be ador'd
For all the rich blessings convey'd in Thy word!
In spi-rit we trace Thy wonders of grace,
And cheer-ful-ly join in a con-cert of praise.

* Written for the Work, 1853.

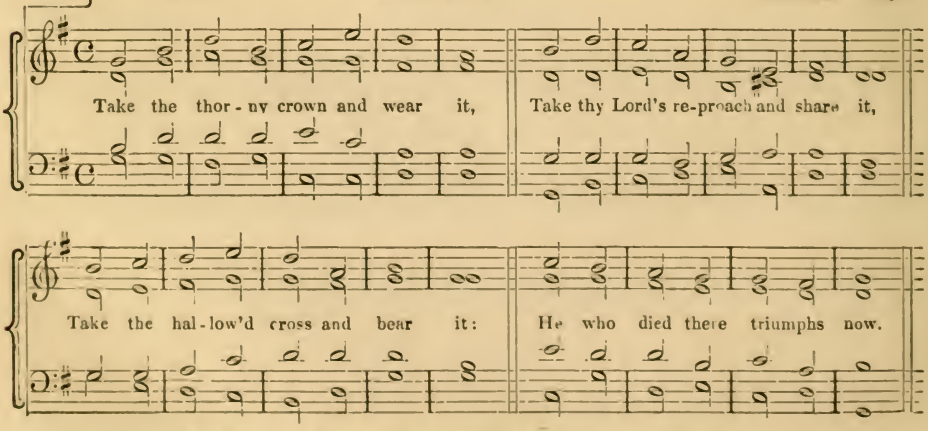
199 8-8-8-8-8-8-8-8. LITTLE LONDON. P. MAURICE. D.D.

In - spi - rer and hear - er of pray'r, Thou shep-herd and guar-dian of Thine!
My all to Thy co - ve - nant care, I, sleep-ing and wak - ing, re - sign;
If Thou art my shield and my sun, The night is no dark-ness to me;
And fast as my moments roll on, They bring me but near - er to Thee.

200 5-6-8-5-6-9-(8) or 12-9-12-9. NEWFIELD. GERMAN, 1553.


'Tis pleasant to sing the sweet praise of our King, As here in the val - ley we move;
'Twill be pleasant-er still, when we stand on the hill, And give thanks to our Saviour a - bove.

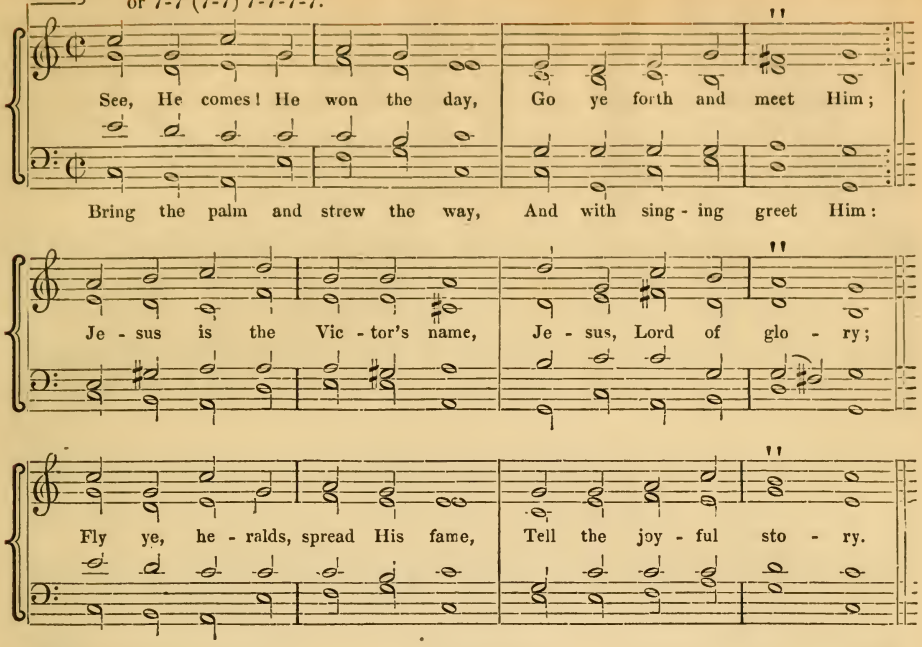
201 9-8-9-8.—1st Part. JUBILEE HYMN.* P. MAURICE. D.D.

I hear ten thousand voi-ces sing-ing Their prai-ses to the Lord on high:
Far dis-tant shores and hills are ring-ing With an-thems of their na-tion's joy;
2nd Part—9-8-9-8.
"Praise ye the Lord! for He has gi-ven To lands in dark-ness hid, His light:
As morn-ing rays light up the Hea-ven, His word has chas'd a-way our night!"

202 8-8-8-7. AVIGNON. TRILLER. 1559.

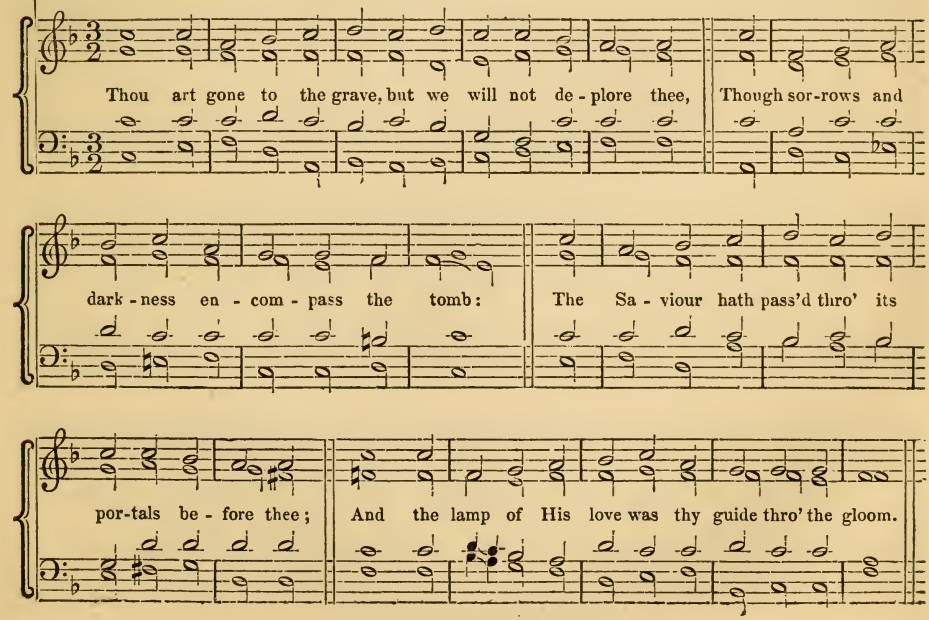

Take the thor-ny crown and wear it, Take thy Lord's re-proach and share it,
Take the hal-low'd cross and bear it: He who died there triumphs now.

*Written for the Jubilee of the Church Missionary Society, 1848.

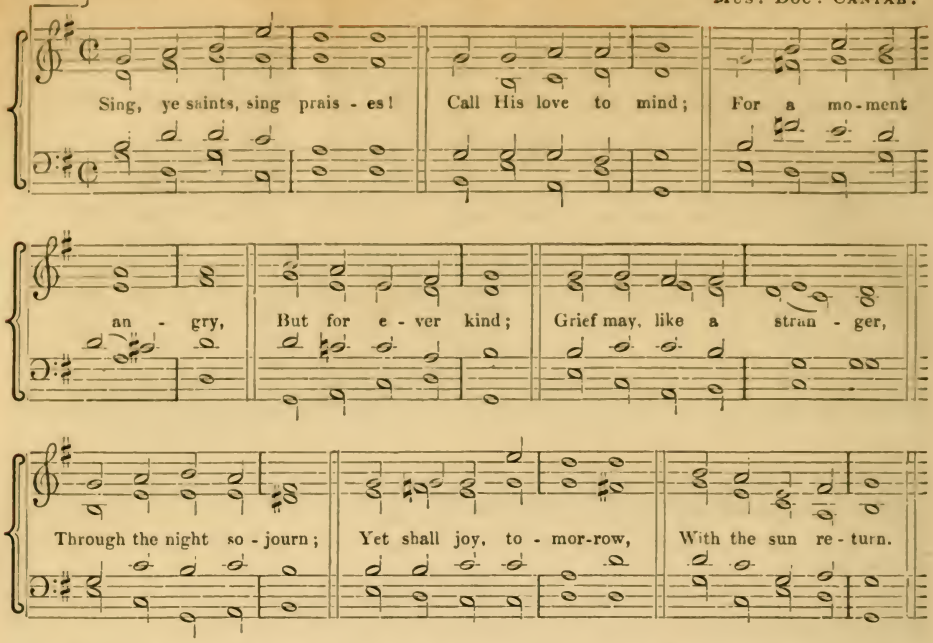
203 7-6 (7-6) 7-6-7-6. or 7-7 (7-7) 7-7-7-7. **WARSAW.** PETER FRANCK. 1657.


See, He comes! He won the day, Go ye forth and meet Him;
Bring the palm and strew the way, And with sing - ing greet Him:
Je - sus is the Vic - tor's name, Je - sus, Lord of glo - ry;
Fly ye, he - ralds, spread His fame, Tell the joy - ful sto - ry.

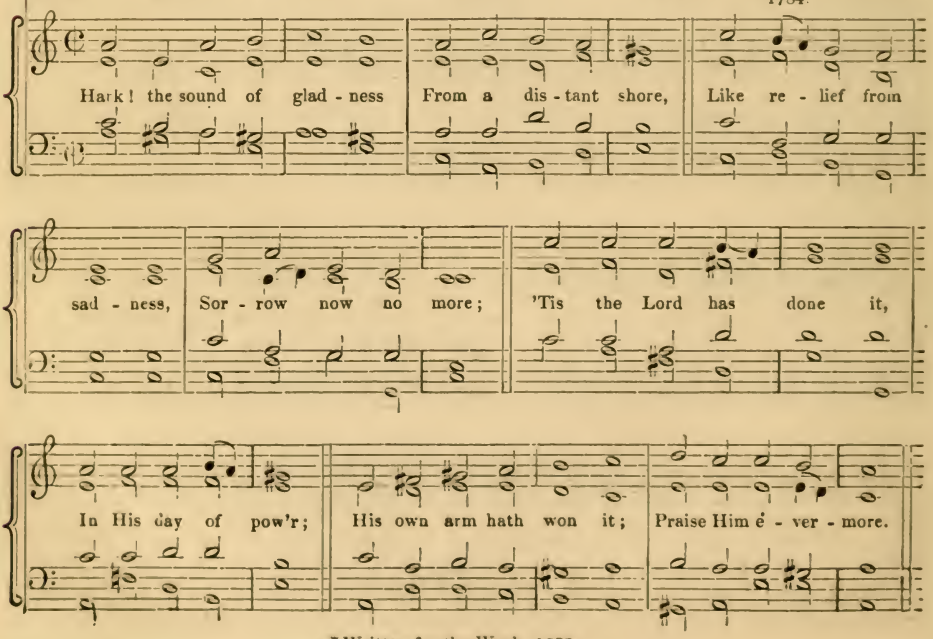
204 13-11-13-11. **TANJORE.** GERMAN CHORALE.


Thou art gone to the grave, but we will not de - plore thee, Though sor-rows and
dark - ness en - com - pass the tomb: The Sa - viour hath pass'd thro' its
por-tals be - fore thee; And the lamp of His love was thy guide thro' the gloom.

205 6-5-6-5-6-5-6-5. GROSVENOR.* CHAS. STEGGALL. MUS: DOC: CANTAB:

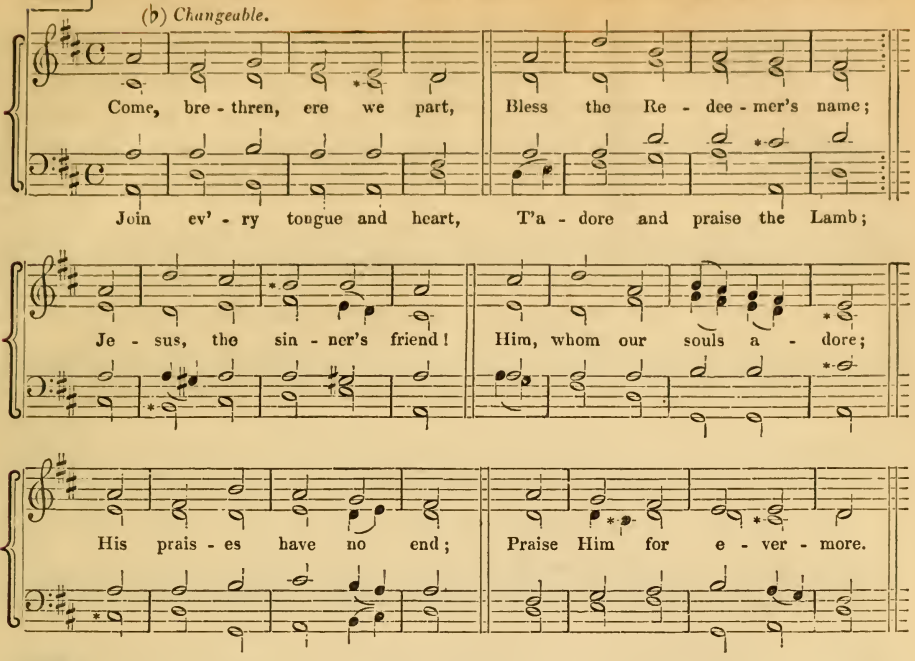

Sing, ye saints, sing prais - es! Call His love to mind; For a mo - ment
an - gry, But for e - ver kind; Grief may, like a stran - ger,
Through the night so - journ; Yet shall joy, to - mor-row, With the sun re - turn.

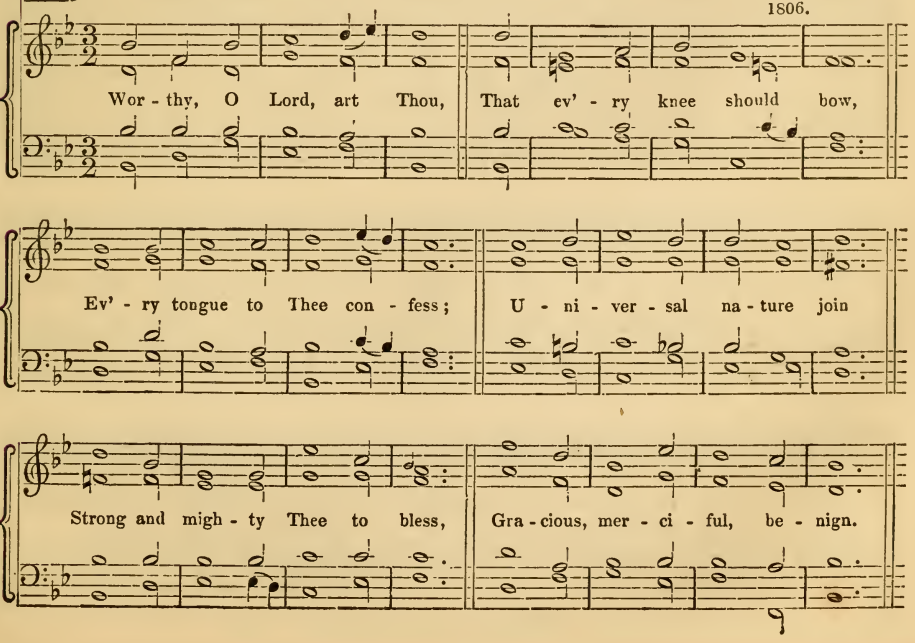
206 6-5-6-5-6-5-6-5. LABRADOR. REV: C. GREGORS. COLL: 1784.


Hark! the sound of glad - ness From a dis - tant shore, Like re - lief from
sad - ness, Sor - row now no more; 'Tis the Lord has done it,
In His day of pow'r; His own arm hath won it; Praise Him e - ver - more.

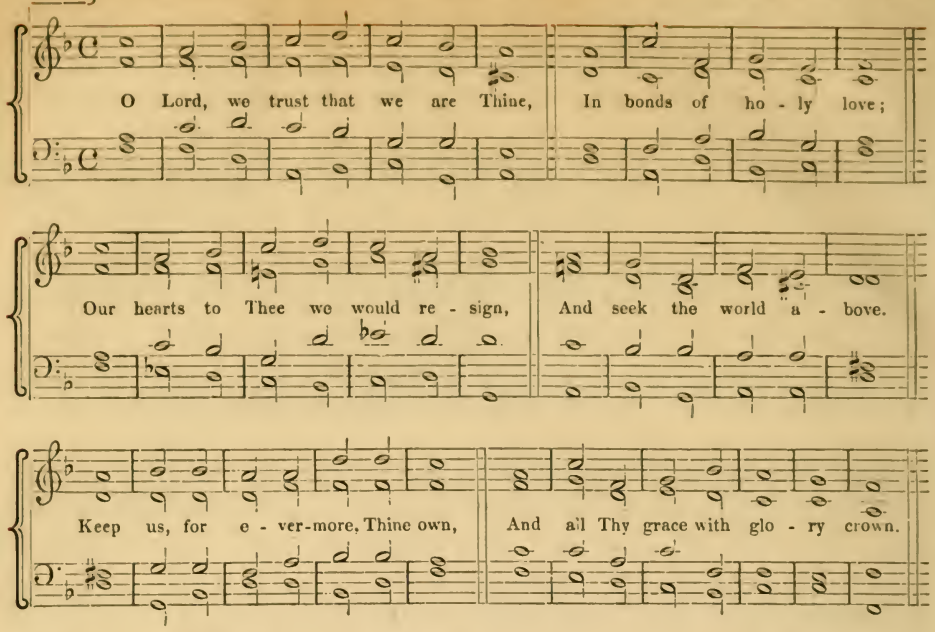
*Written for the Work, 1853.

207 6-6-6-6 6-6. GRACEHILL. Rev: C. Gregor's Coll: 1784.

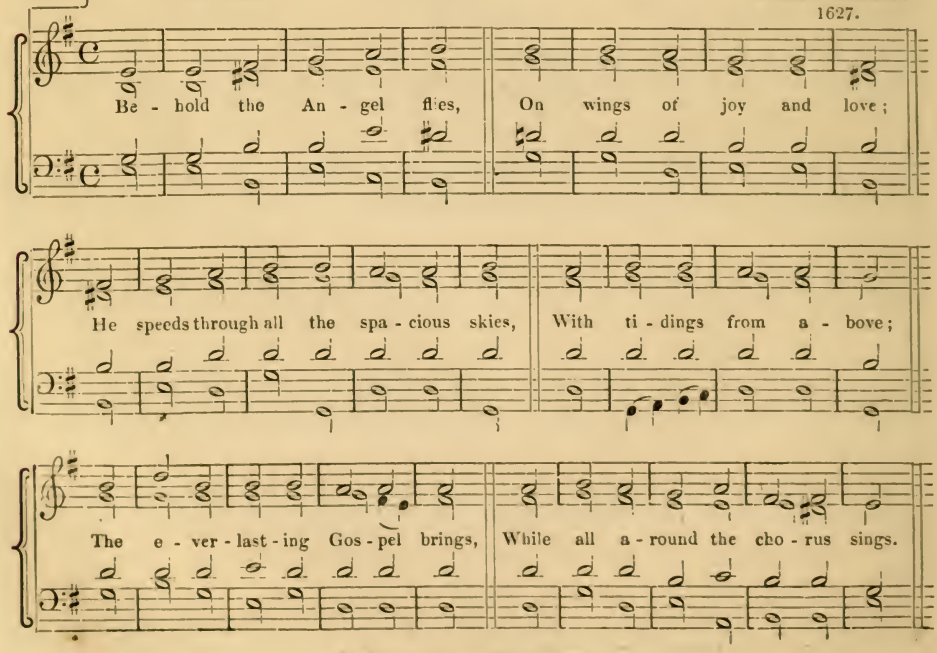
(♭) *Changeable.*

Come, bre - thren, ere we part, Bless the Re - dee - mer's name;
Join ev' - ry tongue and heart, T'a - dore and praise the Lamb;
Je - sus, the sin - ner's friend! Him, whom our souls a - dore;
His prais - es have no end; Praise Him for e - ver - more.

208 6-6-7-7-7-7. FULNECK. Rev: C. I. La Trobe. 1806.

Wor - thy, O Lord, art Thou, That ev' - ry knee should bow,
Ev' - ry tongue to Thee con - fess; U - ni - ver - sal na - ture join
Strong and migh - ty Thee to bless, Gra - cious, mer - ci - ful, be - nign.

209 8-6-8-6-8-8. BRIGHTON.* A. R. REINAGLE.

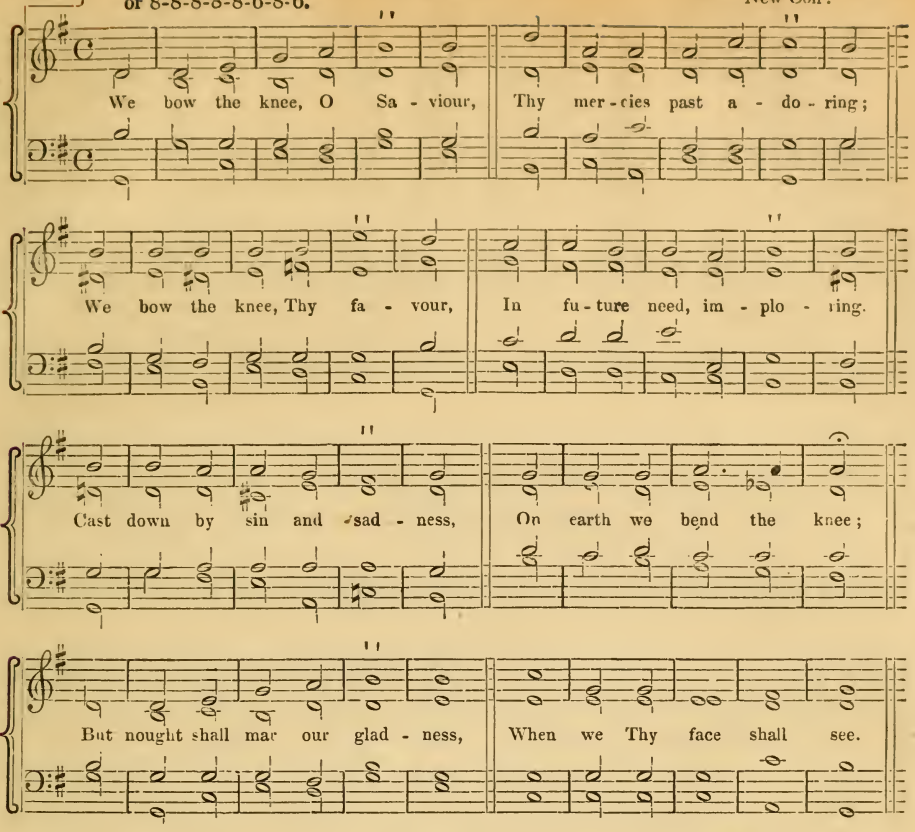

O Lord, we trust that we are Thine, In bonds of ho - ly love;
Our hearts to Thee we would re - sign, And seek the world a - bove.
Keep us, for e - ver-more, Thine own, And all Thy grace with glo - ry crown.

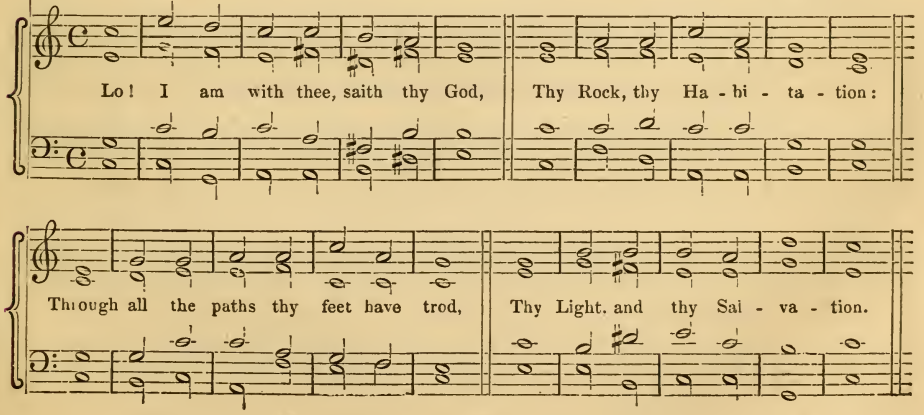
210 6-6-8-6-8-8. LUCCA. J. HER. SCHEIN. 1627.


Be - hold the An - gel flies, On wings of joy and love;
He speeds through all the spa - cious skies, With ti - dings from a - bove;
The e - ver - last - ing Gos - pel brings, While all a - round the cho - rus sings.

* Written for the Work, 1853.

211 7-7-7-7-7-6-7-6. or 8-8-8-8-8-6-8-6. STOWEY.* T. H. Hawes. B.D. New Coll:


We bow the knee, O Sa - viour, Thy mer - cies past a - do - ring;
We bow the knee, Thy fa - vour, In fu - ture need, im - plo - ring.
Cast down by sin and sad - ness, On earth we bend the knee;
But nought shall mar our glad - ness, When we Thy face shall see.

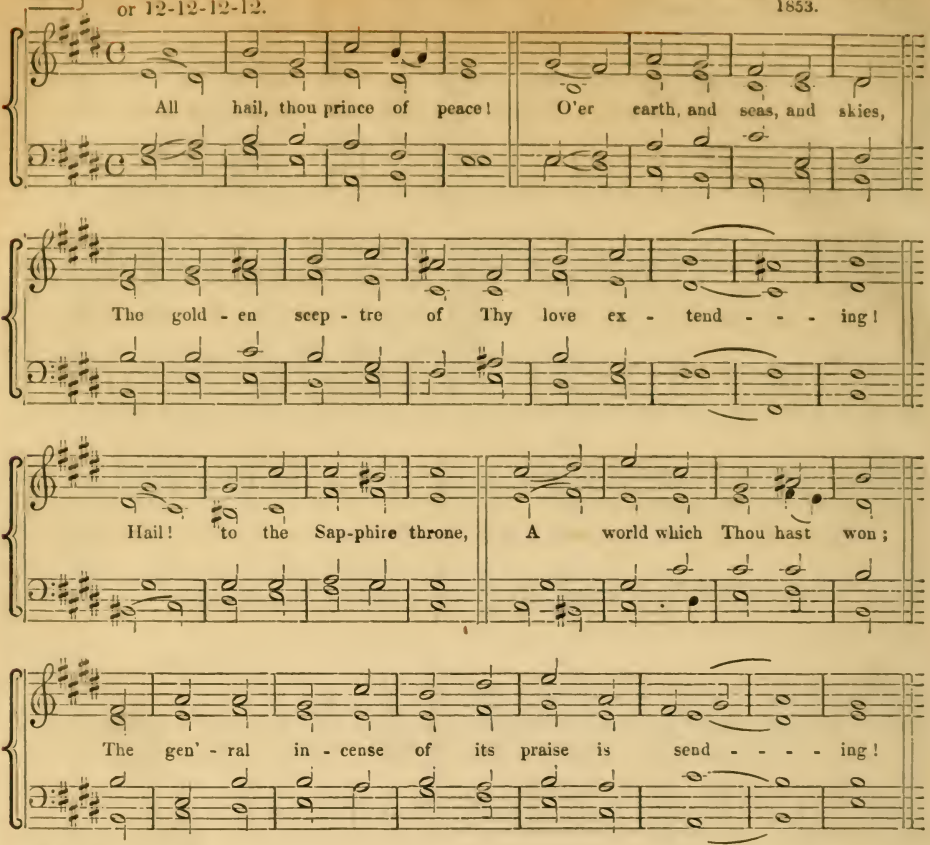
212 8-7-8-7. CONWAY. P. Maurice. D.D. 1853.

Lo! I am with thee, saith thy God, Thy Rock, thy Ha - bi - ta - tion:
Through all the paths thy feet have trod, Thy Light. and thy Sal - va - tion.

* Written for the Work, 1853.

213 6-6-11-6-6-11. or 12-12-12-12.

MARLBOROUGH.*

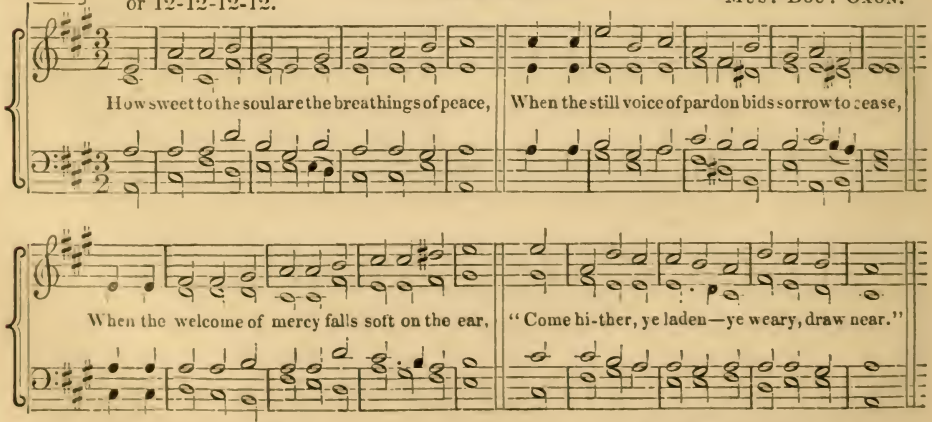
J. Whitehead Smith. 1853.


All hail, thou prince of peace! O'er earth, and seas, and skies,
The gold - en scep - tre of Thy love ex - tend - - - ing!
Hail! to the Sap-phire throne, A world which Thou hast won;
The gen' - ral in - cense of its praise is send - - - - ing!

214 11-11-11-11 or 12-12-12-12.

DATCHET.†

G. J. Elvey. Mus: Doc: Oxon.

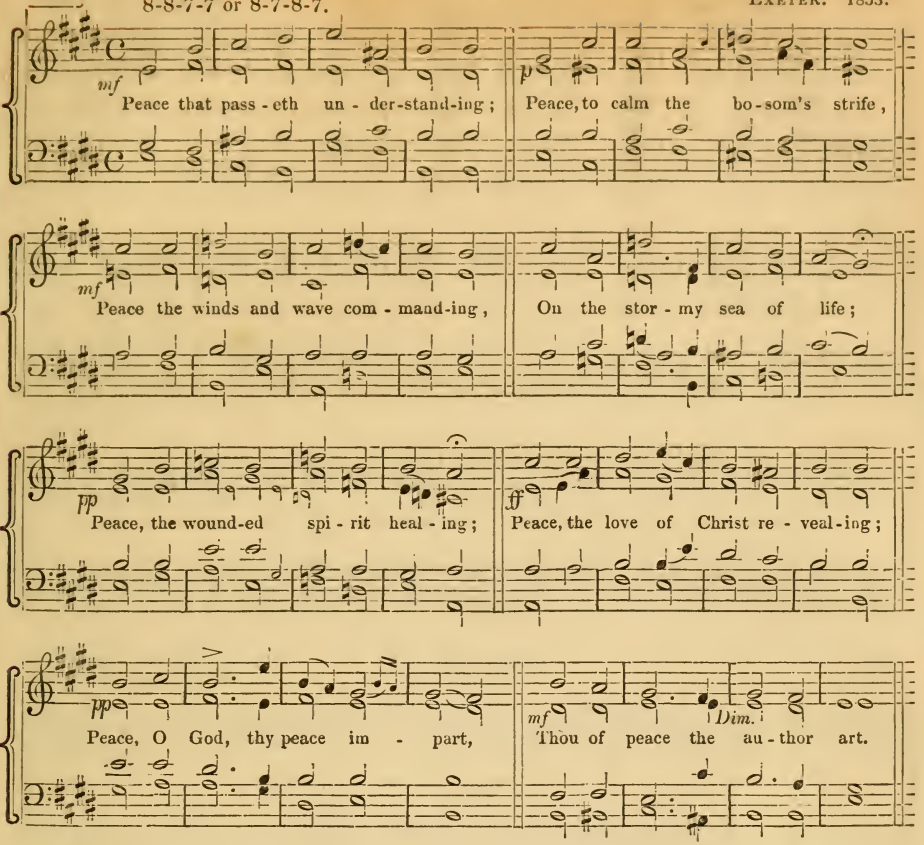

How sweet to the soul are the breathings of peace, When the still voice of pardon bids sorrow to cease,
When the welcome of mercy falls soft on the ear, "Come hi-ther, ye laden—ye weary, draw near."

* Written for the Work.

† Contributed, 1853.

215 8-7-8-7.
8-8-7-7 or 8-7-8-7.

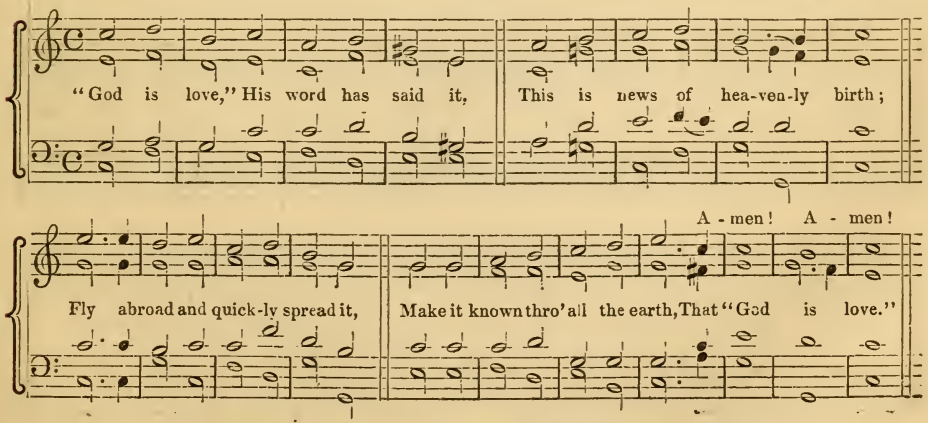
DURHAM.*

James Ingham.
Exeter. 1853.

mf
Peace that pass - eth un - der-stand-ing;
p
Peace, to calm the bo - som's strife,
mf
Peace the winds and wave com - mand-ing,
On the stor - my sea of life;
pp
Peace, the wound-ed spi - rit heal - ing;
ff
Peace, the love of Christ re - veal-ing;
pp
Peace, O God, thy peace im - part,
mf
Dim.
Thou of peace the au - thor art.

216 8-7-8-7-4.

PENHEALE.†

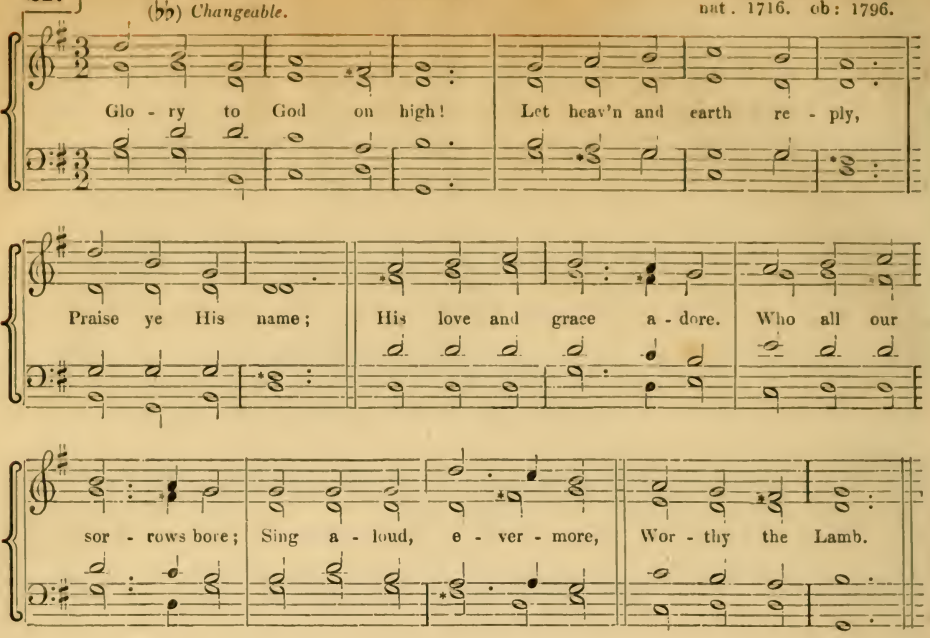
T. M. Mudie.


"God is love," His word has said it,
This is news of hea-ven-ly birth;
A - men! A - men!
Fly abroad and quick-ly spread it,
Make it known thro' all the earth, That "God is love."

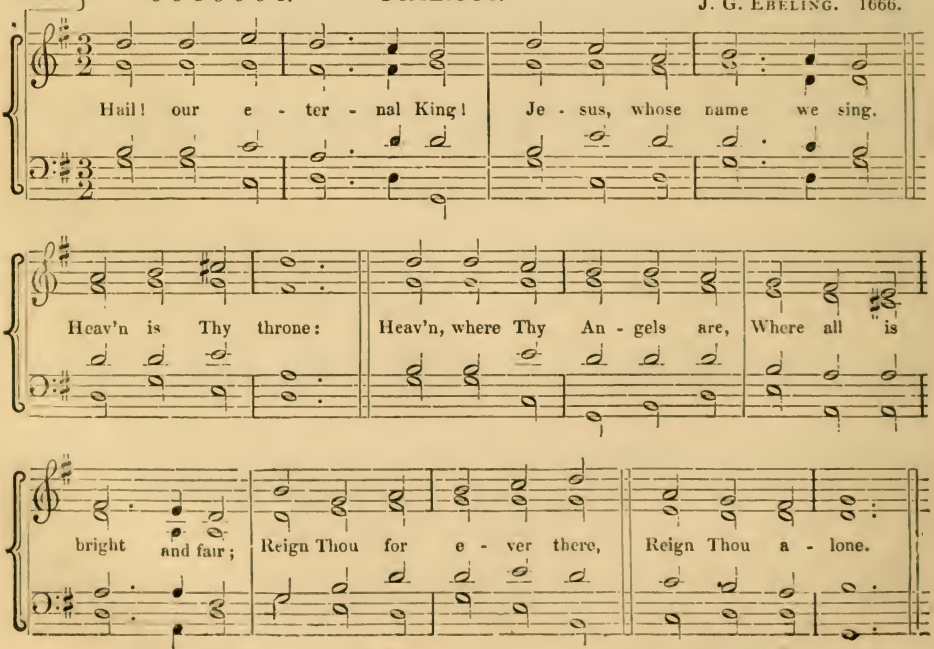
* Written for the Work.

† Written for the Work, 1853.

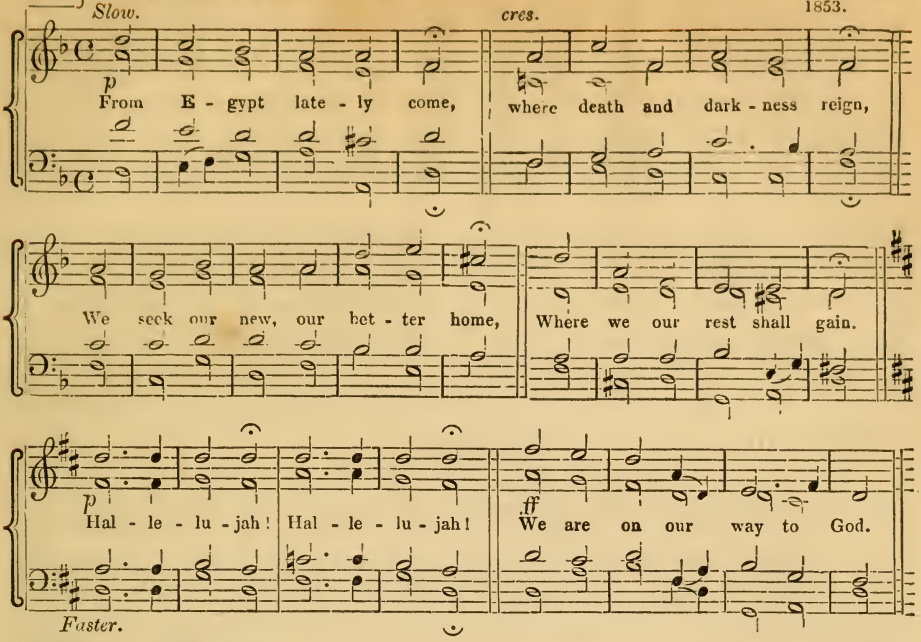
217 6-6-4-6-6 6-4 (♭♭) *Changeable.* TRINITY. F. GIARDINI. 1760. nat. 1716. ob: 1796.


Glo - ry to God on high! Let heav'n and earth re - ply,
Praise ye His name; His love and grace a - dore. Who all our
sor - rows bore; Sing a - loud, e - ver - more, Wor - thy the Lamb.

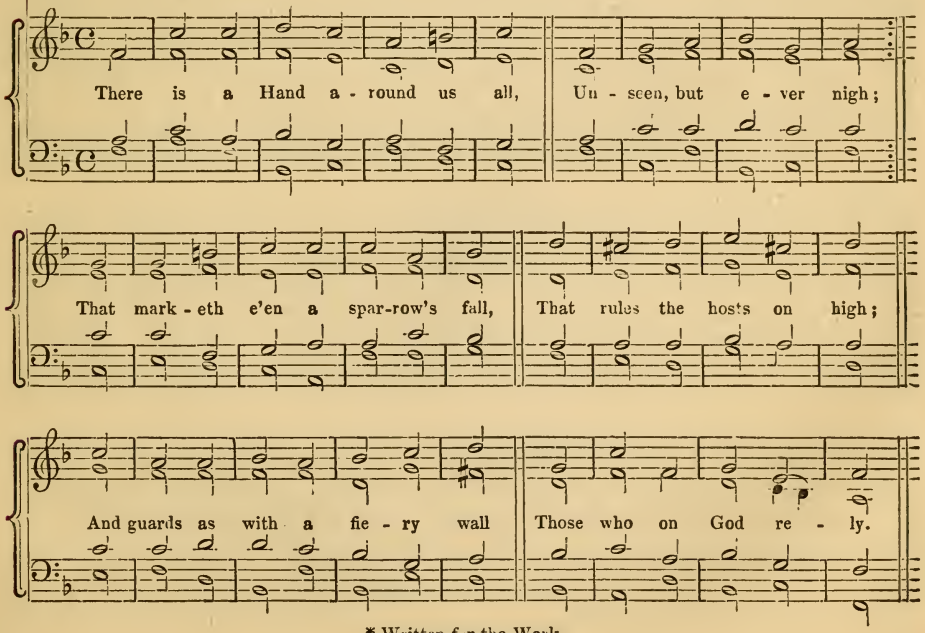
218 6-6-4-6-6-6-4. PHILIPPI. Reduced from J. G. EBELING. 1666.


Hail! our e - ter - nal King! Je - sus, whose name we sing.
Heav'n is Thy throne: Heav'n, where Thy An - gels are, Where all is
bright and fair; Reign Thou for e - ver there, Reign Thou a - lone.

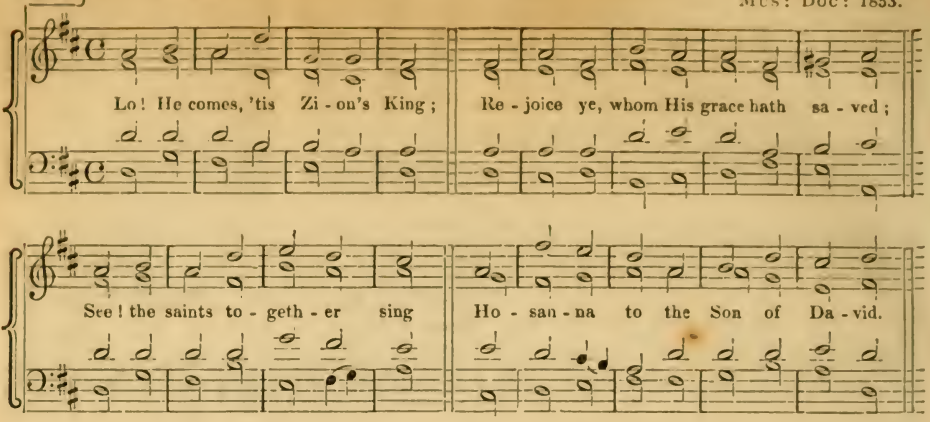
219 | 6-6-8-6-4-4-7. ROSTREVOR.* JAMES TURLE. 1853.

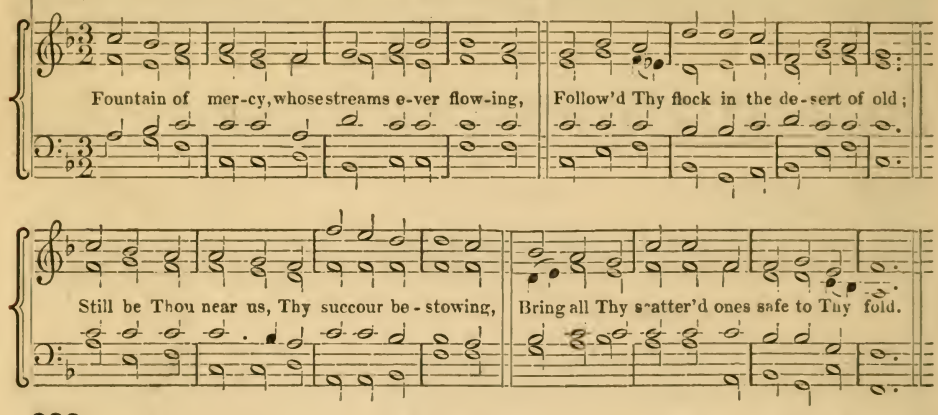

Slow.
cres.
p
From E - gypt late - ly come, where death and dark - ness reign,
We seek our new, our bet - ter home, Where we our rest shall gain.
p
Hal - le - lu - jah! Hal - le - lu - jah!
ff
We are on our way to God.
Faster.

220 | C. M. 6 lines or C.M.D. SAALFELD. J. P KIRNBERGER. nat: 1721. ob: 1783.

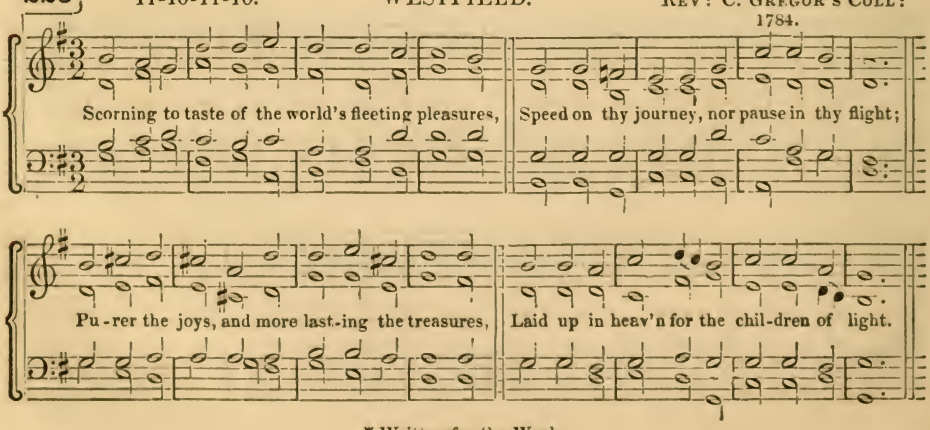

There is a Hand a - round us all, Un - seen, but e - ver nigh;
That mark - eth e'en a spar-row's fall, That rules the hosts on high;
And guards as with a fie - ry wall Those who on God re - ly.

* Written for the Work.

221 7-9-7-9. TREGEARE.* CHAS. STEGGALL. MUS: DOC: 1853.

222 11-10-11-10. SPRINGFIELD.

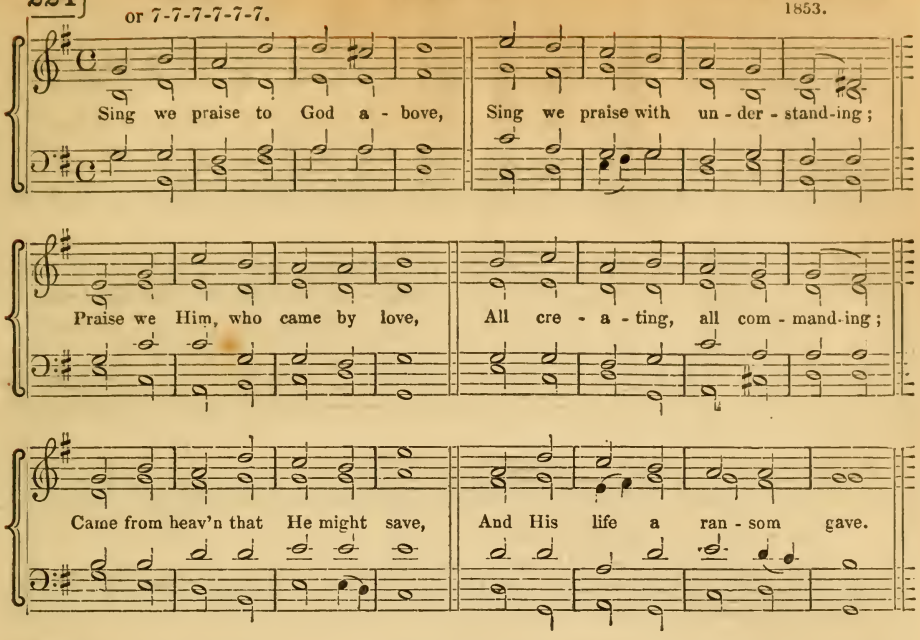

Fountain of mer-cy, whose streams e-ver flow-ing,
Follow'd Thy flock in the de-sert of old;
Still be Thou near us, Thy succour be - stowing,
Bring all Thy scatter'd ones safe to Thy fold.

223 11-10-11-10. WESTFIELD. REV: C. GREGOR'S COLL: 1784.

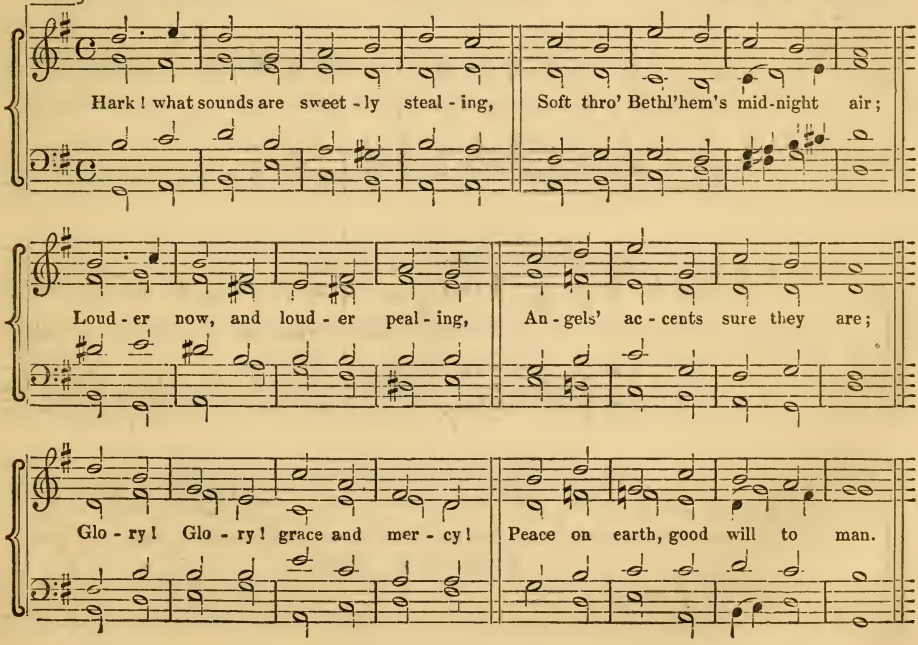

Scorning to taste of the world's fleeting pleasures,
Speed on thy journey, nor pause in thy flight;
Pu - rer the joys, and more last-ing the treasures,
Laid up in heav'n for the chil-dren of light.

* Written for the Work.

224 7-8-7-8-7-7. or 7-7-7-7-7-7. CAERHÛN. P. Maurice, D.D. 1853.

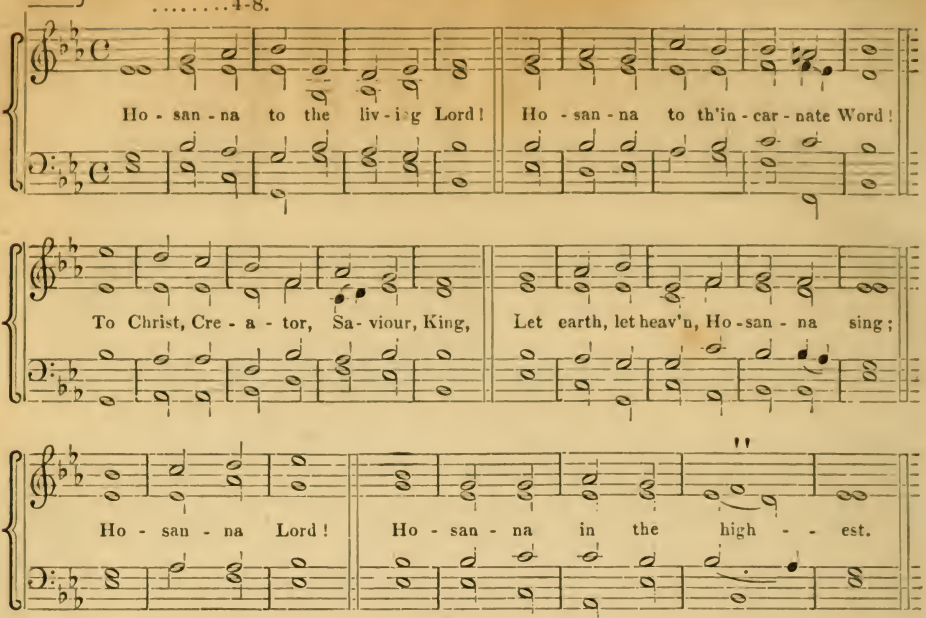

Sing we praise to God a - bove, Sing we praise with un - der - stand-ing;
Praise we Him, who came by love, All cre - a - ting, all com - mand-ing;
Came from heav'n that He might save, And His life a ran - som gave.

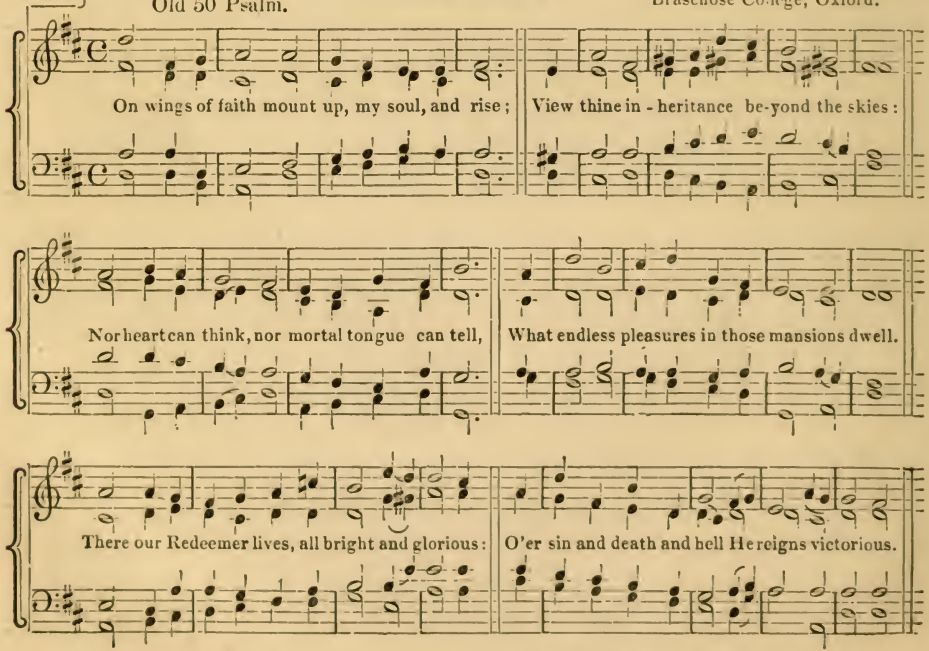
225 8-7-8-7-8-7. CHRISTMAS EVE.* H. B. Walmisley.


Hark! what sounds are sweet - ly steal - ing, Soft thro' Bethl'hem's mid-night air;
Loud - er now, and loud - er peal - ing, An - gels' ac - cents sure they are;
Glo - ry! Glo - ry! grace and mer - cy! Peace on earth, good will to man.

* Contributed, 1853.

226 8-8-8-8-4-7. .....4-8. HOSANNA.* REV: A. T. RUSSELL. B.C.L.

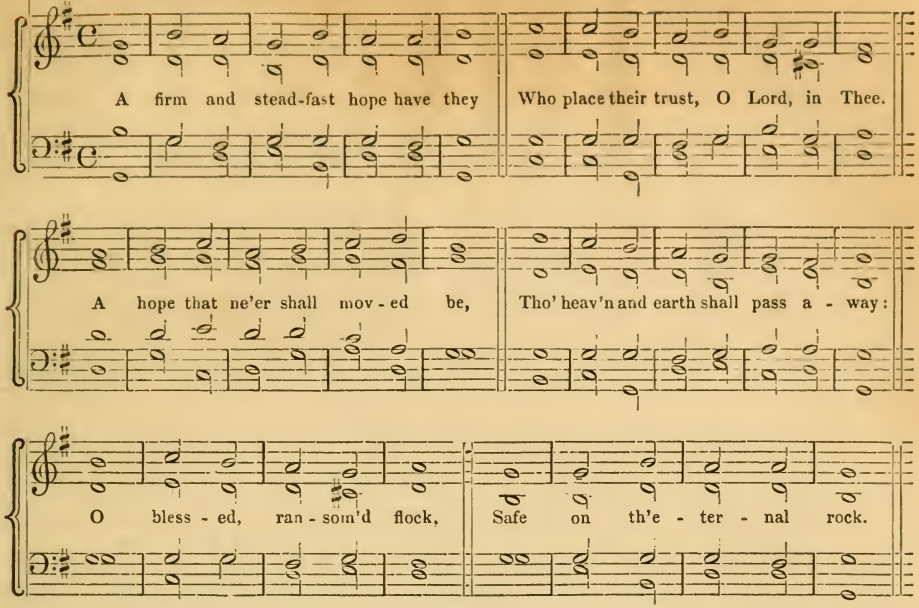

Ho - san - na to the liv - ing Lord! Ho - san - na to th'in - car - nate Word!
To Christ, Cre - a - tor, Sa - viour, King, Let earth, let heav'n, Ho - san - na sing;
Ho - san - na Lord! Ho - san - na in the high - - est.

227 10-10-10-10-11.11. Old 50 Psalm. STREATHAM.† REV: G. T. DRIFFIELD. M.A. Brasenose College, Oxford.

On wings of faith mount up, my soul, and rise; View thine in - heritance be-yond the skies:
Nor heart can think, nor mortal tongue can tell, What endless pleasures in those mansions dwell.
There our Redeemer lives, all bright and glorious: O'er sin and death and hell He reigns victorious.

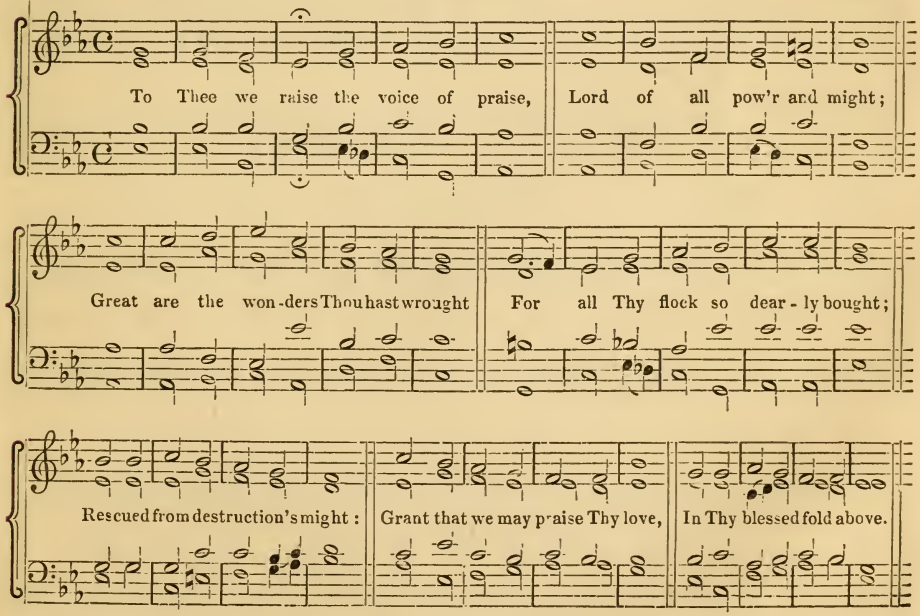
* Contributed, 1852.

† Written for the Work, 1853.

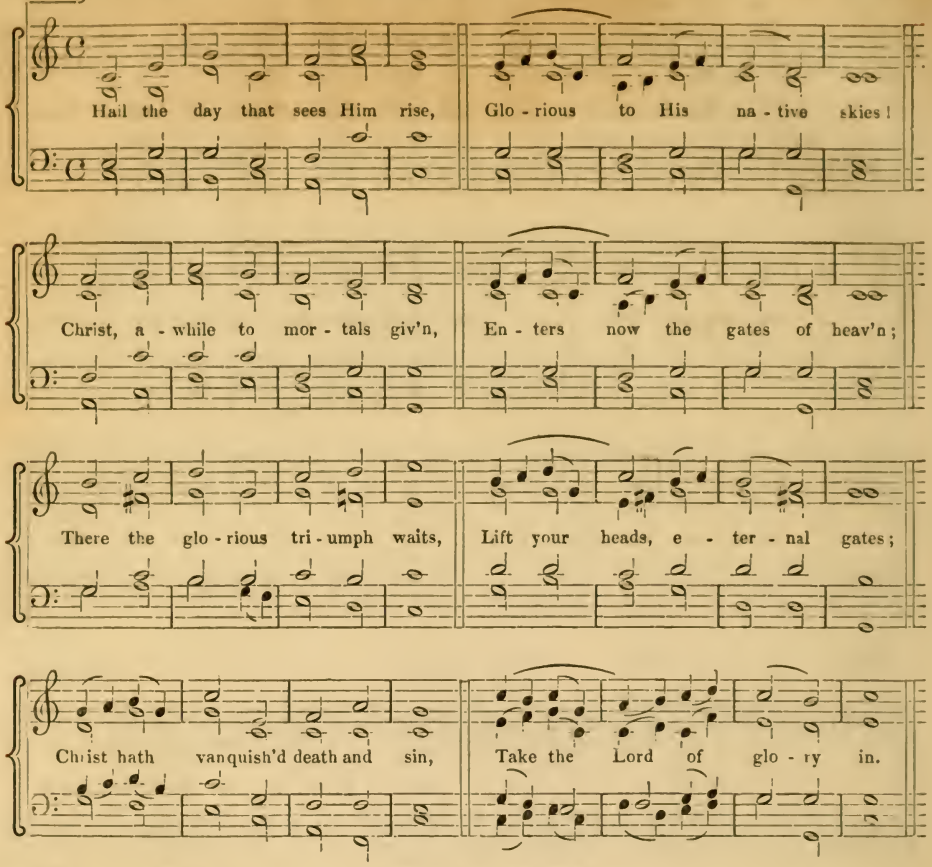
228 8-8-8-8-6-6. NEW COLLEGE.* STEPH: ELVEY.
Old 125 Psalm. MUS: DOC: OXON.

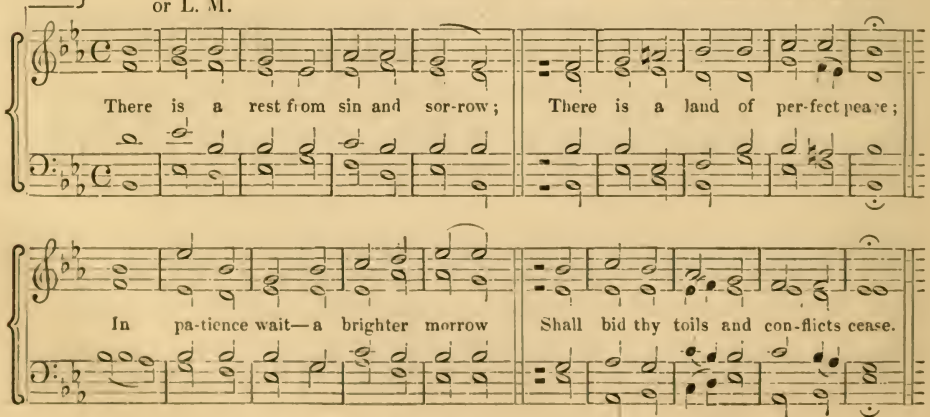

A firm and stead-fast hope have they Who place their trust, O Lord, in Thee.
A hope that ne'er shall mov-ed be, Tho' heav'n and earth shall pass a-way:
O bless-ed, ran-som'd flock, Safe on th'e-ter-nal rock.

229 4-4-6-8-8-7 7-7. ROSE HILL. GERMAN.


To Thee we raise the voice of praise, Lord of all pow'r and might;
Great are the won-ders Thou hast wrought For all Thy flock so dear-ly bought;
Rescued from destruction's might: Grant that we may praise Thy love, In Thy blessed fold above.

* Written for the Work, 1853.

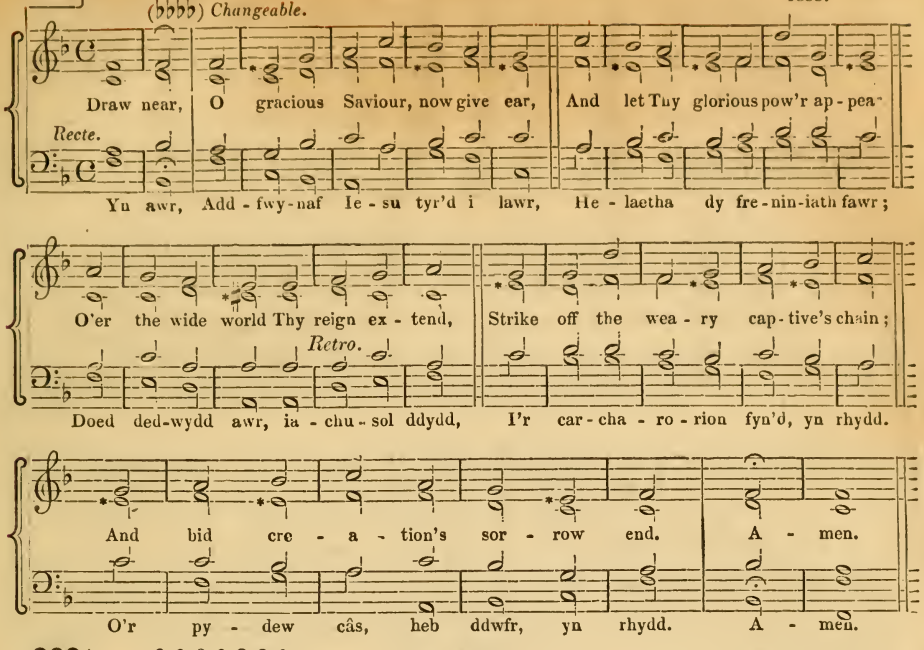
230 7-7-7-7-7-7-7. EASTER HYMN. H. Carey. 1708.

Hail the day that sees Him rise, Glo - rious to His na - tive skies!
Christ, a - while to mor - tals giv'n, En - ters now the gates of heav'n;
There the glo - rious tri - umph waits, Lift your heads, e - ter - nal gates;
Christ hath vanquish'd death and sin, Take the Lord of glo - ry in.

231 9-8-9-8. or L. M. CHORAL IN E♭.* H.R.H. Prince Albert.

There is a rest from sin and sor-row; There is a land of per-fect peace;
In pa-tience wait—a brighter morrow Shall bid thy toils and con-flicts cease.

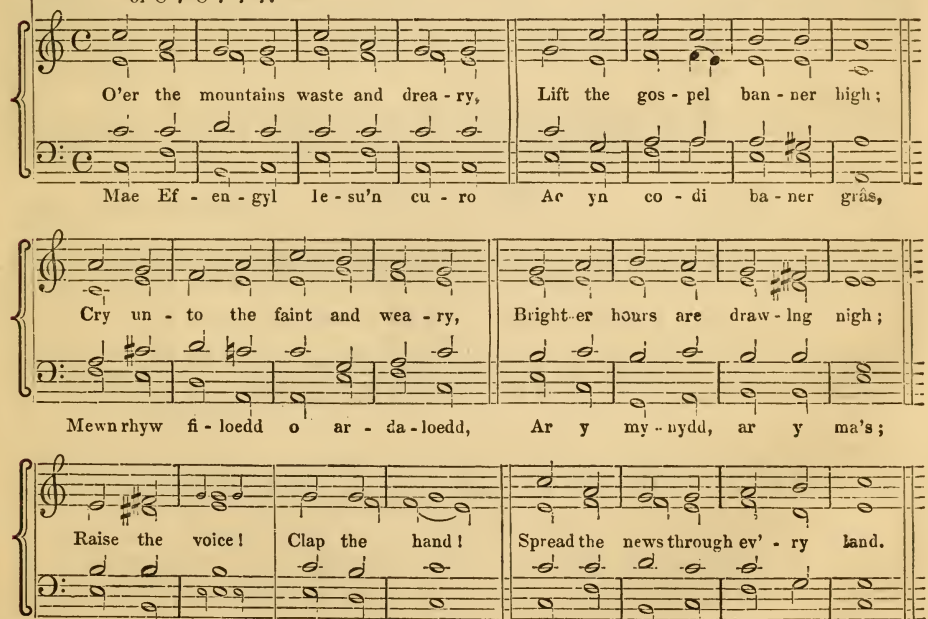
* Forwarded for the Work, March 1853. Original key F.

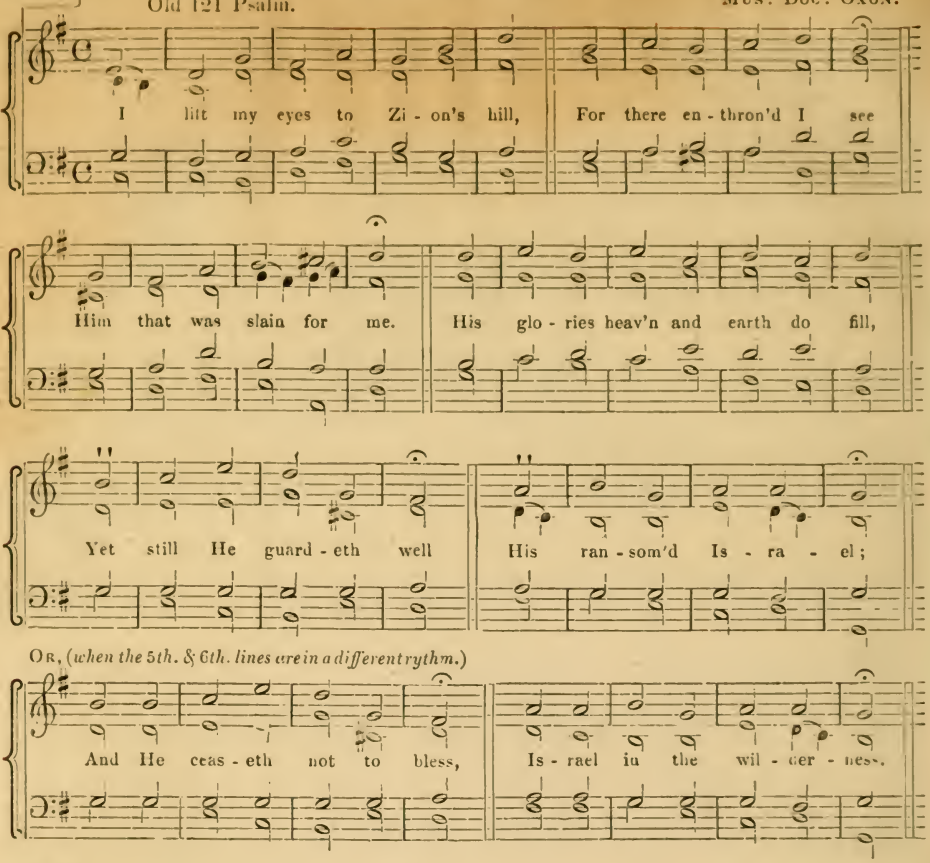
232 10-8-8-8-8 LLANBEDR. P. Maurice. D.D. 1853.

(♭♭♭♭) *Changeable.*

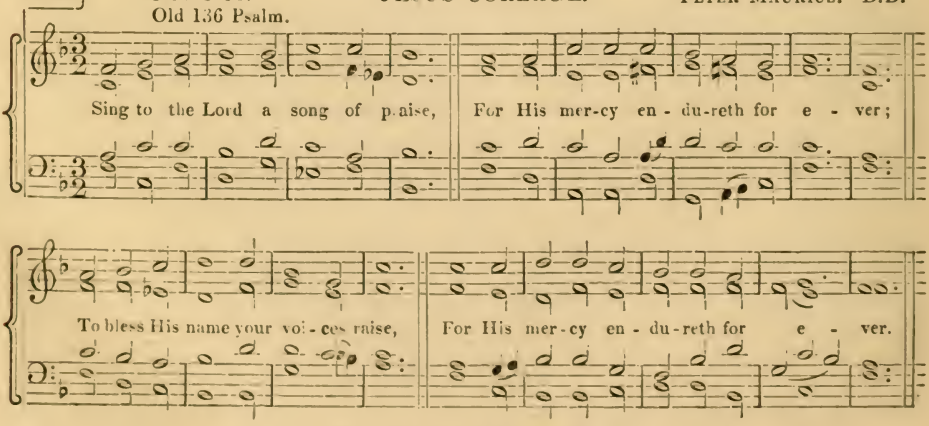

Draw near, O gracious Saviour, now give ear, And let Thy glorious pow'r ap-pea-
Recte.
Yn awr, Add-fwy-naf Ie-su tyr'd i lawr, He-laetha dy fre-nin-iath fawr;
O'er the wide world Thy reign ex-tend, Strike off the wea-ry cap-tive's chain;
Retro.
Doed ded-wydd awr, ia-chu-sol ddydd, I'r car-cha-ro-rion fyn'd, yn rhydd.
And bid cre-a-tion's sor-row end. A-men.
O'r py-dew câs, heb ddwfr, yn rhydd. A-men.

233 8-7-8-7-3-3-7. or 8-7-8-7-7-7. PENGWERN. P. Maurice. D.D.


O'er the mountains waste and drea-ry, Lift the gos-pel ban-ner high;
Mae Ef-en-gyl Ie-su'n cu-ro Ac yn co-di ba-ner grâs,
Cry un-to the faint and wea-ry, Bright-er hours are draw-ing nigh;
Mewn rhyw fi-loedd o ar-da-loedd, Ar y my-nydd, ar y ma's;
Raise the voice! Clap the hand! Spread the news through ev'-ry land.
Y mae lleff. bur y neff, Yn cy-hoed-di'i haed-diant Ef.

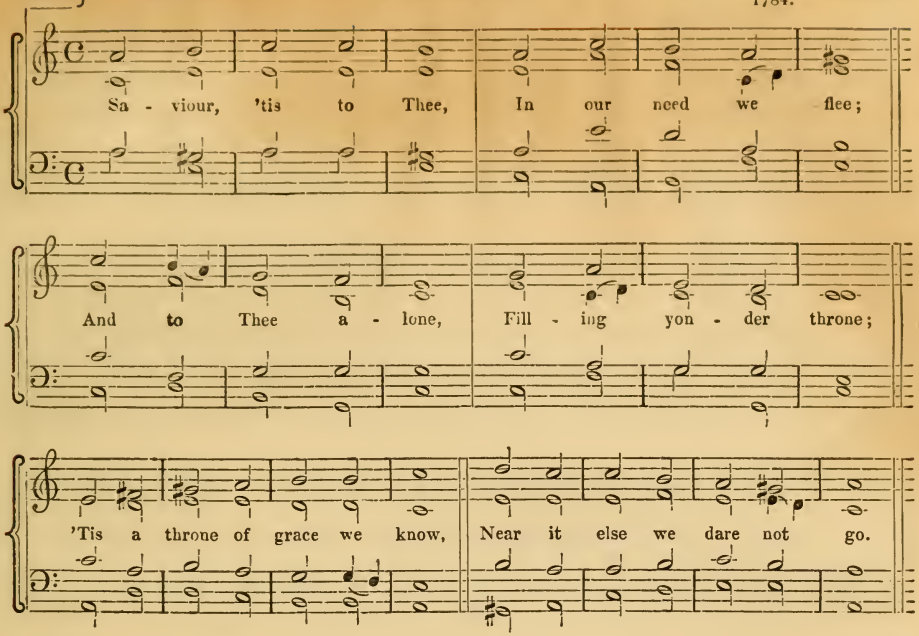
234 8-6 6-8-6-6-(7-7.) **OLD SARUM.*** C. W. Corfe.
Old 121 Psalm. Mus: Doc: Oxon.

I lift my eyes to Zi - on's hill, For there en - thron'd I see
Him that was slain for me. His glo - ries heav'n and earth do fill,
Yet still He guard - eth well His ran - som'd Is - ra - el;
Or, (when the 5th. & 6th. lines are in a different rythm.)
And He ceas - eth not to bless, Is - rael in the wil - der - ness.

235 8-10-8-10. **JESUS COLLEGE.** Peter Maurice. D.D.
Old 136 Psalm.

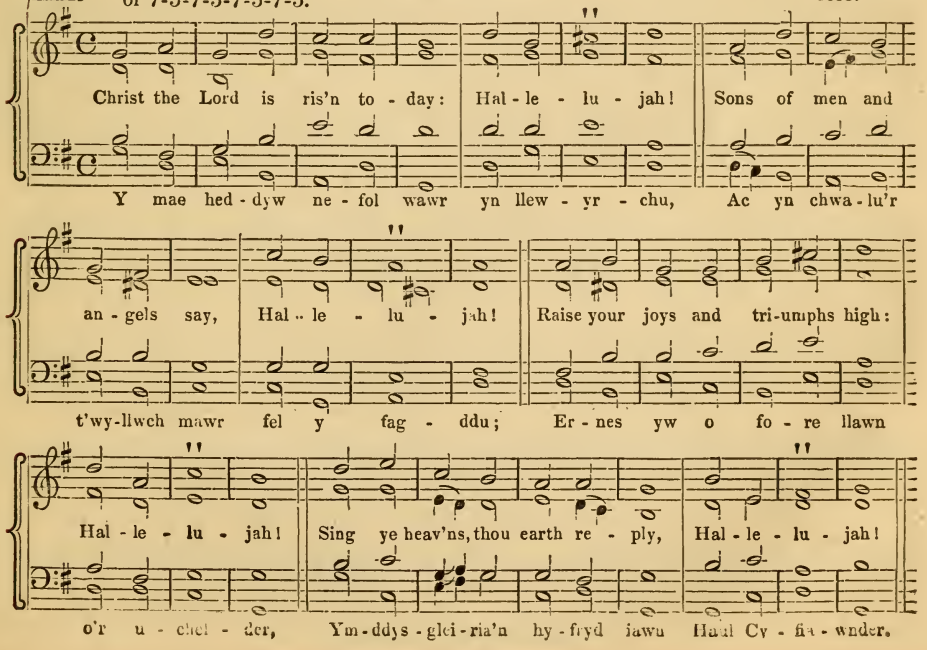

Sing to the Lord a song of praise, For His mer-cy en - du-reth for e - ver;
To bless His name your voi - ces raise, For His mer-cy en - du-reth for e - ver.

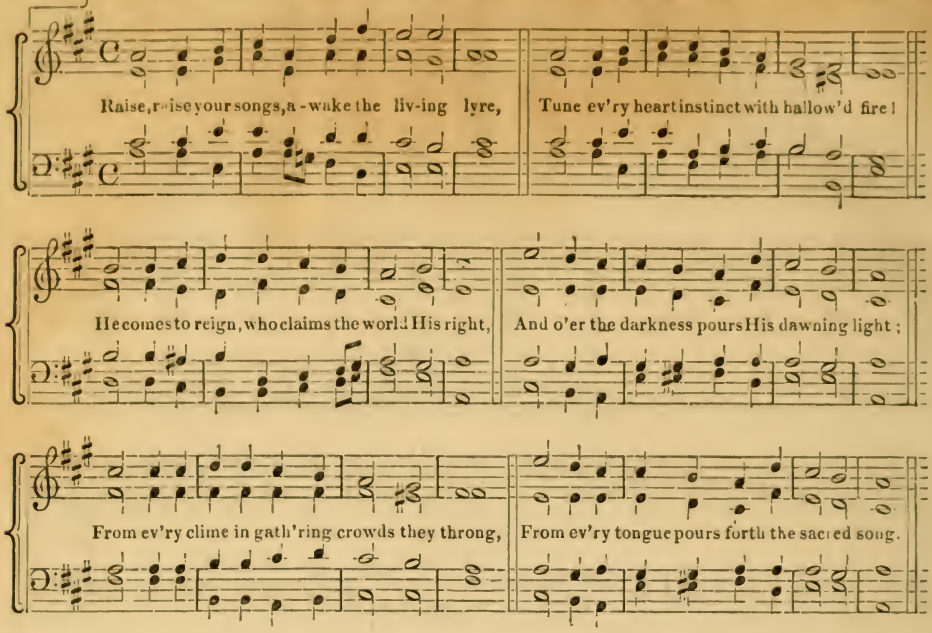
* Written for the Work, 1853.

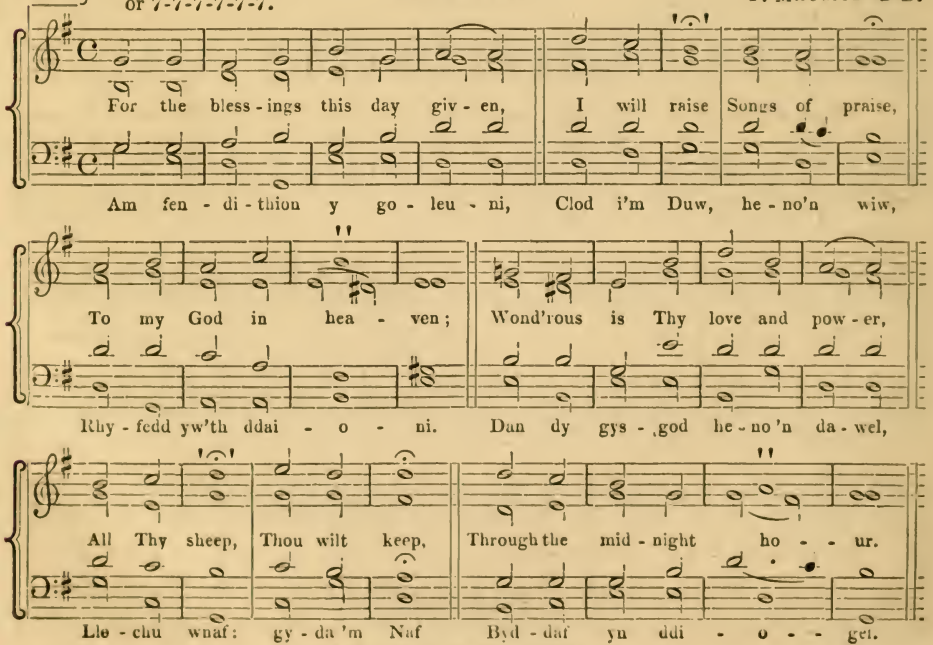
236 5-5-5-5 7-7. HOPEDALE. Rev. C. Gregor's Coll: 1784.


Sa - viour, 'tis to Thee, In our need we flee;
And to Thee a - lone, Fill - ing yon - der throne;
'Tis a throne of grace we know, Near it else we dare not go.

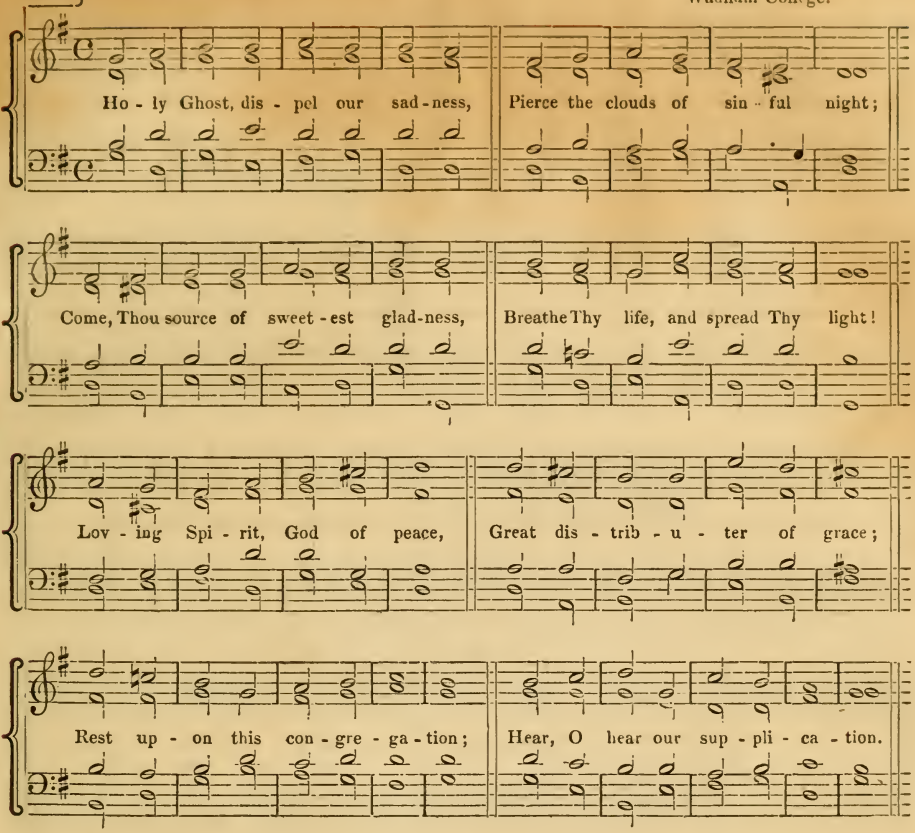
237 7-4-7-4-7-4-7-4. or 7-5-7-5-7-5-7-5. LLANFAIR. P. Maurice. 1853.


Christ the Lord is ris'n to - day: Hal - le - lu - jah! Sons of men and
Y mae hed - dyw ne - fol wawr yn llew - yr - chu, Ac yn chwa - lu'r
an - gels say, Hal - le - lu - jah! Raise your joys and tri-umphs high:
t'wy-llwch mawr fel y fag - ddu; Er - nes yw o fo - re llawn
Hal - le - lu - jah! Sing ye heav'ns, thou earth re - ply, Hal - le - lu - jah!
o'r u - chel - der, Ym - ddys - gla - ria'n hy - fryd iawn Haul Cy - fi - wnder.

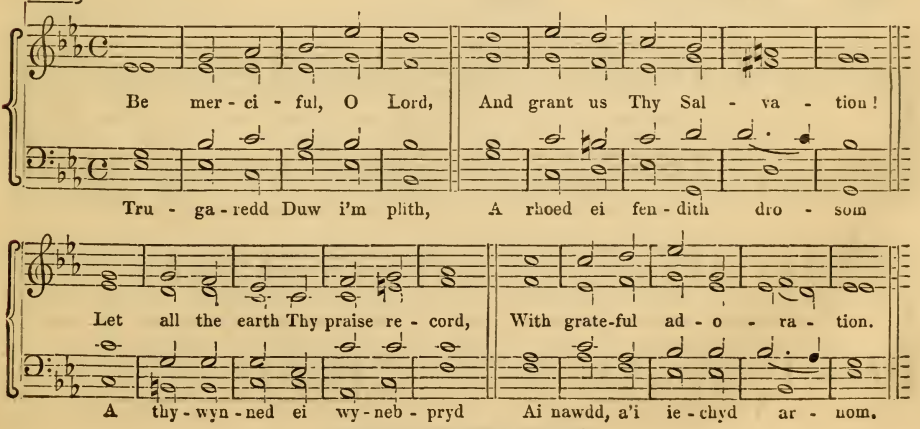
238 10-10-10-10-10-10. KENDAL.* EDWARD F. RIMBAULT. L.L.D.

Raise, raise your songs, a - wake the liv-ing lyre, Tune ev'ry heart instinct with hallow'd fire!
He comes to reign, who claims the world His right, And o'er the darkness pours His dawning light;
From ev'ry clime in gath'ring crowds they throng, From ev'ry tongue pours forth the sacred song.

239 8-3-3-6-8-3-3-6. or 7-7-7-7-7-7. MOELWYN. P. MAURICE. D.D.

For the bless - ings this day giv - en, I will raise Songs of praise,
Am fen - di - thion y go - leu - ni, Clod i'm Duw, he - no'n wiw,
To my God in hea - ven; Wond'rous is Thy love and pow - er,
Rhy - fedd yw'th ddai - o - ni. Dan dy gys - god he - no'n da - wel,
All Thy sheep, Thou wilt keep, Through the mid - night ho - - ur.
Llo - chu wnaf: gy - da 'm Naf Byd - daf yn ddi - o - - gel.

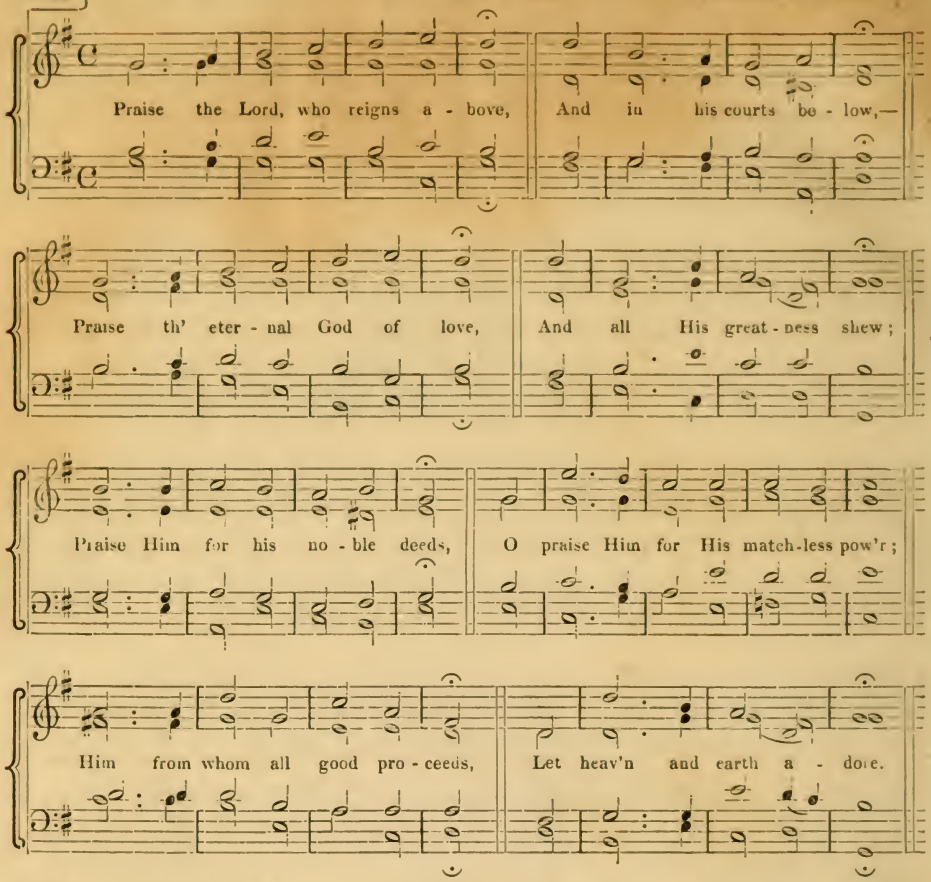
* Written for the Work, 1854.

240 8-7-8-7-7-7-8-8. ST. JOHN'S.* Rev: Chas: Kemble. M.A. Wadham College.

Ho - ly Ghost, dis - pel our sad - ness, Pierce the clouds of sin - ful night;
Come, Thou source of sweet - est glad - ness, Breathe Thy life, and spread Thy light!
Lov - ing Spi - rit, God of peace, Great dis - trib - u - ter of grace;
Rest up - on this con - gre - ga - tion; Hear, O hear our sup - pli - ca - tion.

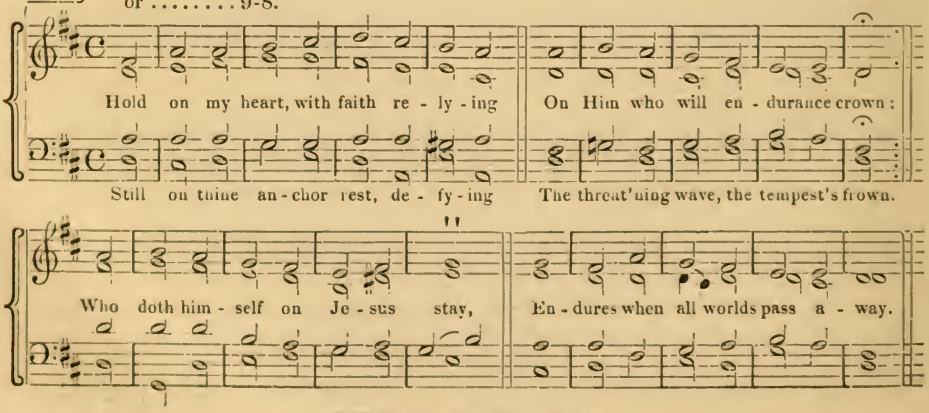
241 6-7-8-7. FFESTINIOG.. P. Maurice. D.D.


Be mer - ci - ful, O Lord, And grant us Thy Sal - va - tion!
Tru - ga - redd Duw i'm plith, A rhoed ei fen - dith dro - som
Let all the earth Thy praise re - cord, With grate-ful ad - o - ra - tion.
A thy - wyn - ned ei wy - neb - pryd Ai nawdd, a'i ie - chyd ar - nom.

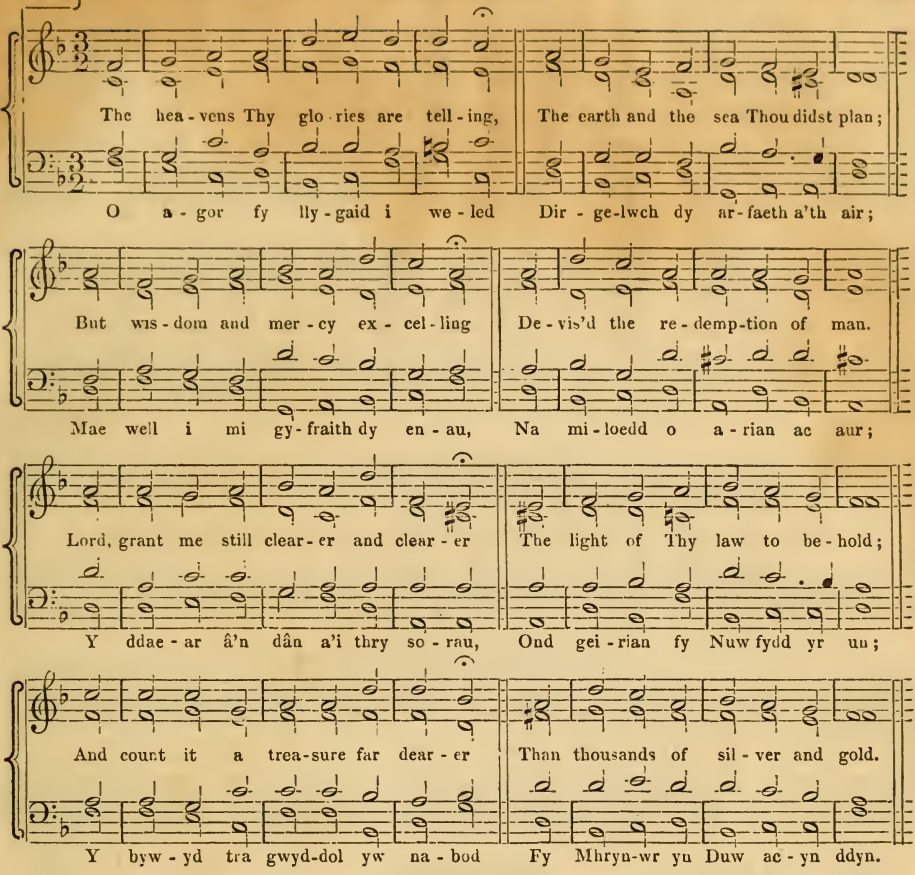
* Prepared for the Work, 1853.

242 7-6-7-6-7-8-7-6. RUSSELL PLACE.* W. STERNDALE BENNETT.

Praise the Lord, who reigns a - bove, And in his courts be - low,—
Praise th' eter - nal God of love, And all His great - ness shew;
Praise Him for his no - ble deeds, O praise Him for His match-less pow'r;
Him from whom all good pro - ceeds, Let heav'n and earth a - dore.

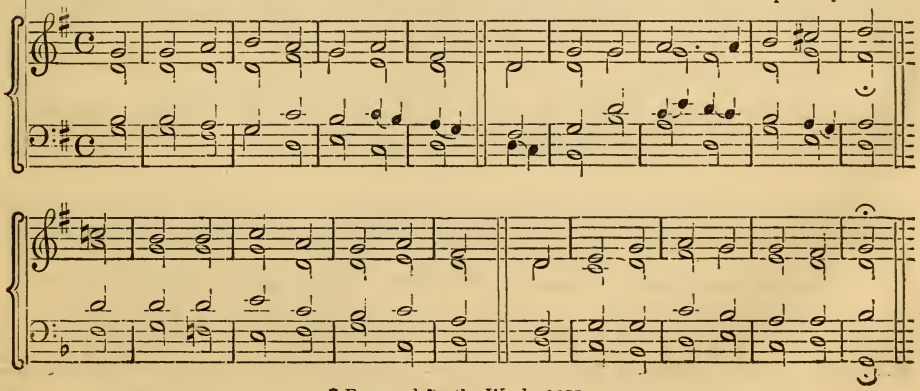
243 9-8 (9-8) 8-8. or ..... 9-8. BUDA. C. F. BECKER.


Hold on my heart, with faith re - ly - ing On Him who will en - durance crown:
Still on thine an - chor rest, de - fy - ing The threat'ning wave, the tempest's frown.
Who doth him - self on Je - sus stay, En - dures when all worlds pass a - way.

* Written for the Work, 1854.

244 9-8-9-8-9-8-9-8. BANGOR PALACE. P. Maurice. D.D.

The hea - vens Thy glo - ries are tell - ing, The earth and the sea Thou didst plan;
O a - gor fy lly - gaid i we - led Dir - ge-lwch dy ar-faeth a'th air;
But wis - dom and mer - cy ex - cel - ling De - vis'd the re - demp - tion of man.
Mae well i mi gy-fraith dy en - au, Na mi - loedd o a - rian ac aur;
Lord, grant me still clear - er and clear - er The light of Thy law to be - hold;
Y ddae - ar â'n dân a'i thry so - rau, Ond gei - rian fy Nuw fydd yr un;
And count it a trea-sure far dear - er Than thousands of sil - ver and gold.
Y byw - yd tra gwyd-dol yw na - bod Fy Mhryn-wr yn Duw ac - yn ddyn.

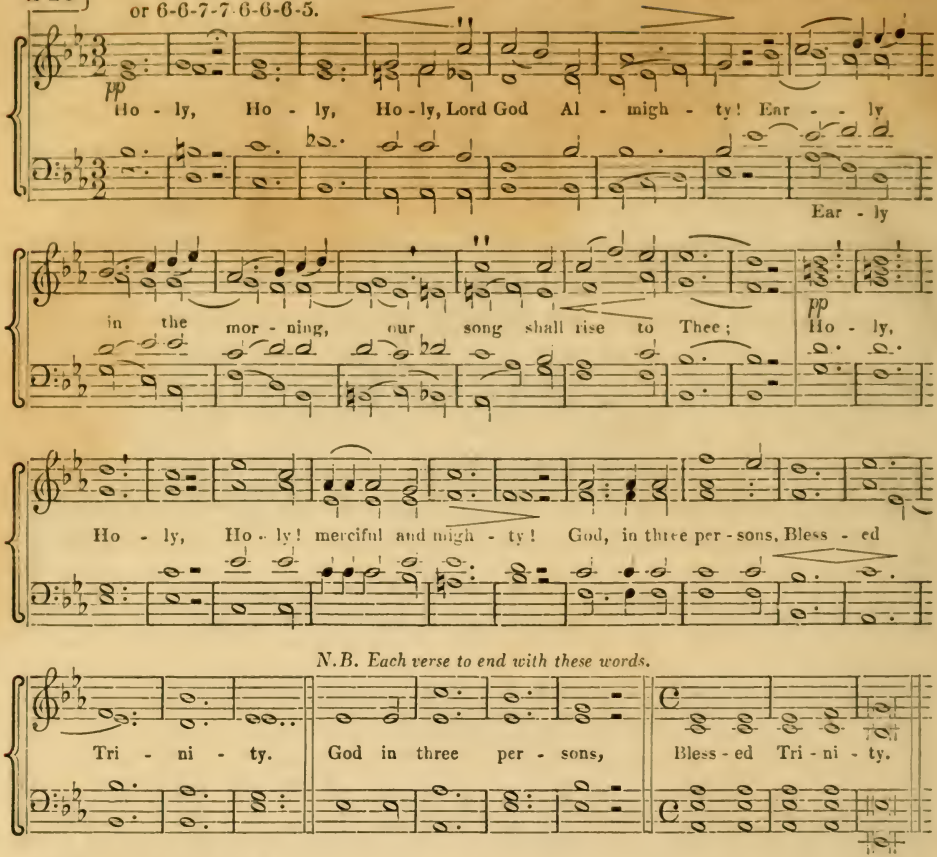
245 L. M. WINDSWORTH.* Rt: Rev: T. Turton. D.D. Lord Bishop of Ely.



1 * Prepared for the Work, 1853.

246 6-5-6-6-6-6-5-5. or 6-6-7-7-6-6-6-5.

TRINITY HYMN.*

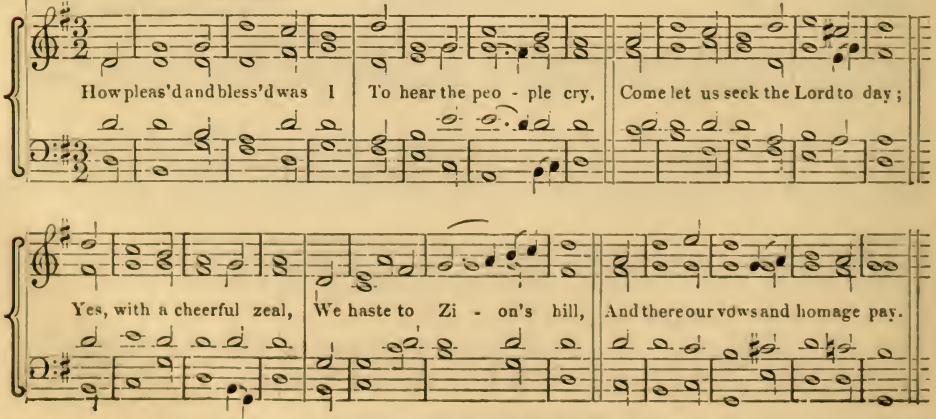
Wm. Lovell Phillips.

pp
Ho - ly, Ho - ly, Ho - ly, Lord God Al - migh - ty! Ear - ly
Ear - ly
in the mor - ning, our song shall rise to Thee;
pp
Ho - ly,
Ho - ly, Ho - ly! merciful and migh - ty! God, in three per - sons, Bless - ed

N.B. Each verse to end with these words.

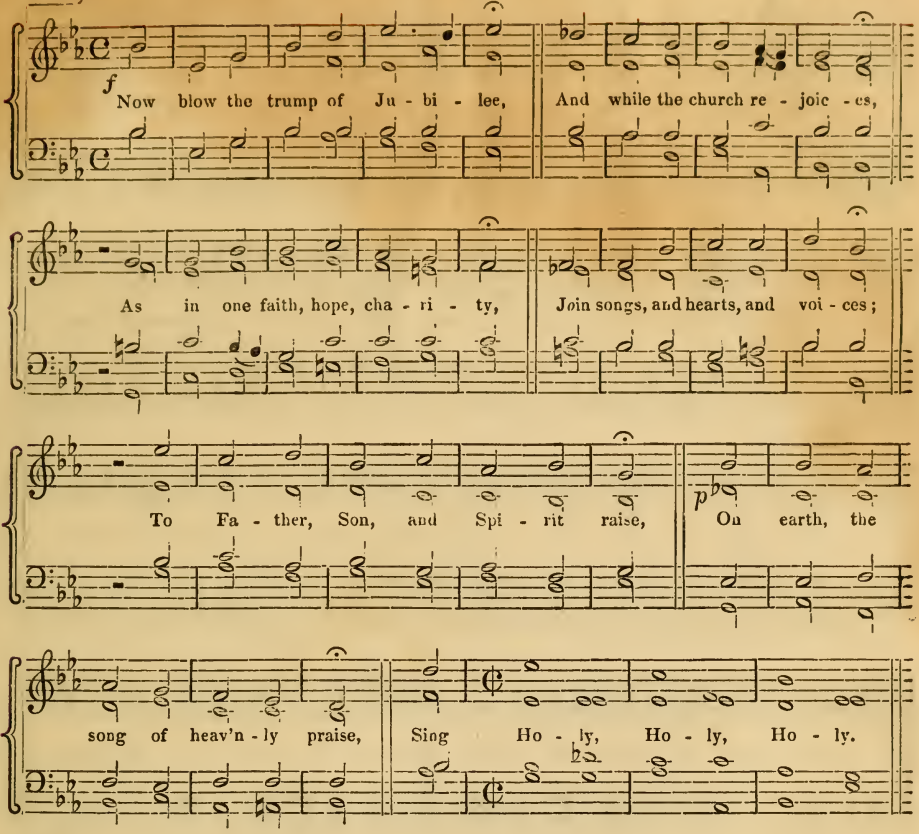
247 6-6-8-6-6-8 Old 122 Psalm.

ZION'S HILL.

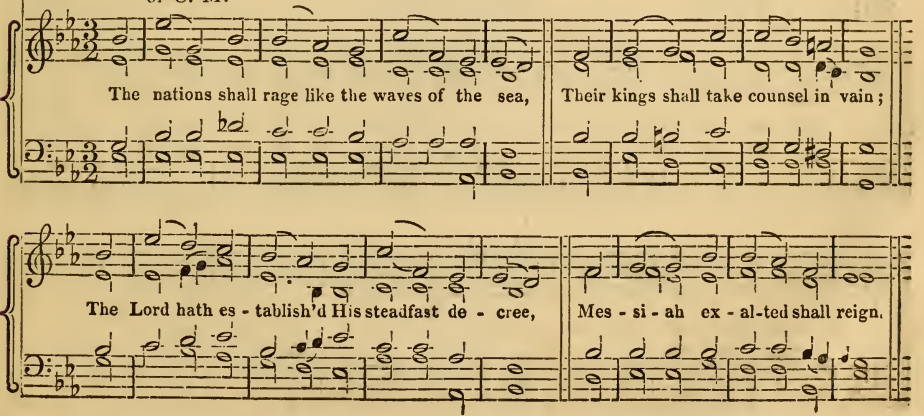
Rev: C. I. La Trobe. 1805.


How pleas'd and bless'd was I To hear the peo - ple cry, Come let us seek the Lord to day;
Yes, with a cheerful zeal, We haste to Zi - on's hill, And there our vows and homage pay.

* Written (originally in five parts) for the Work, 1854.

248 8-7-8-7-8-8-7. BETHELSDORF.* J. F. Frye.

f
Now blow the trump of Ju - bi - lee,
And while the church re - joic - es,
As in one faith, hope, cha - ri - ty,
Join songs, and hearts, and voi - ces;
To Fa - ther, Son, and Spi - rit raise,
p
On earth, the
song of heav'n - ly praise,
Sing Ho - ly, Ho - ly, Ho - ly.

249 10 (11) 8-10 (11) 8. or C. M. HARTHILL.† W. Lovell Phillips.

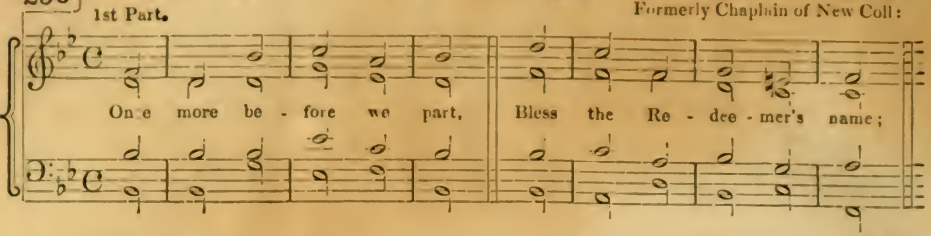

The nations shall rage like the waves of the sea,
Their kings shall take counsel in vain;
The Lord hath es - tablish'd His steadfast de - cree,
Mes - si - ah ex - al-ted shall reign.

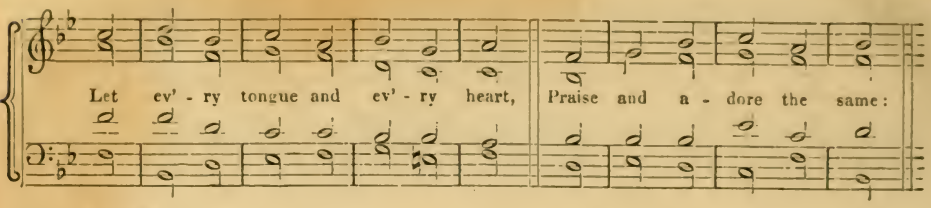
* Written for the Work, 1854.

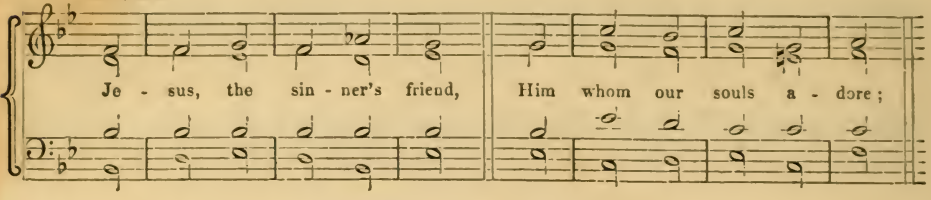
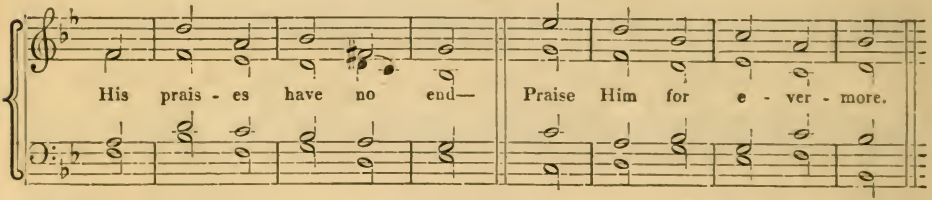
† Contributed, 1854.

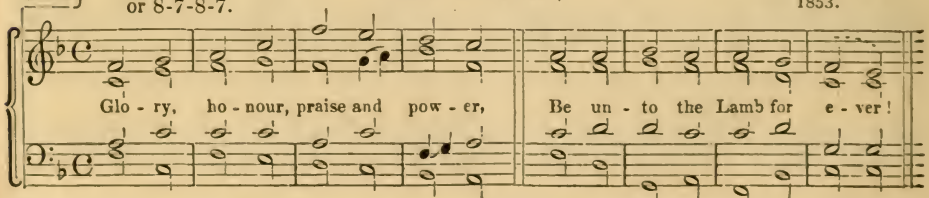
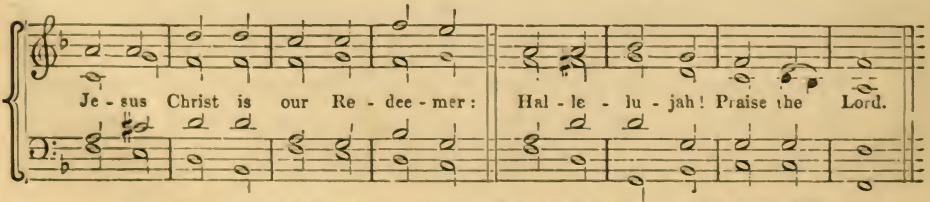
250 6-6-8-6-6 6-6-6. CLOISTER HYMN.* Rev: James Upton, M.A. Formerly Chaplain of New Coll:

1st Part.





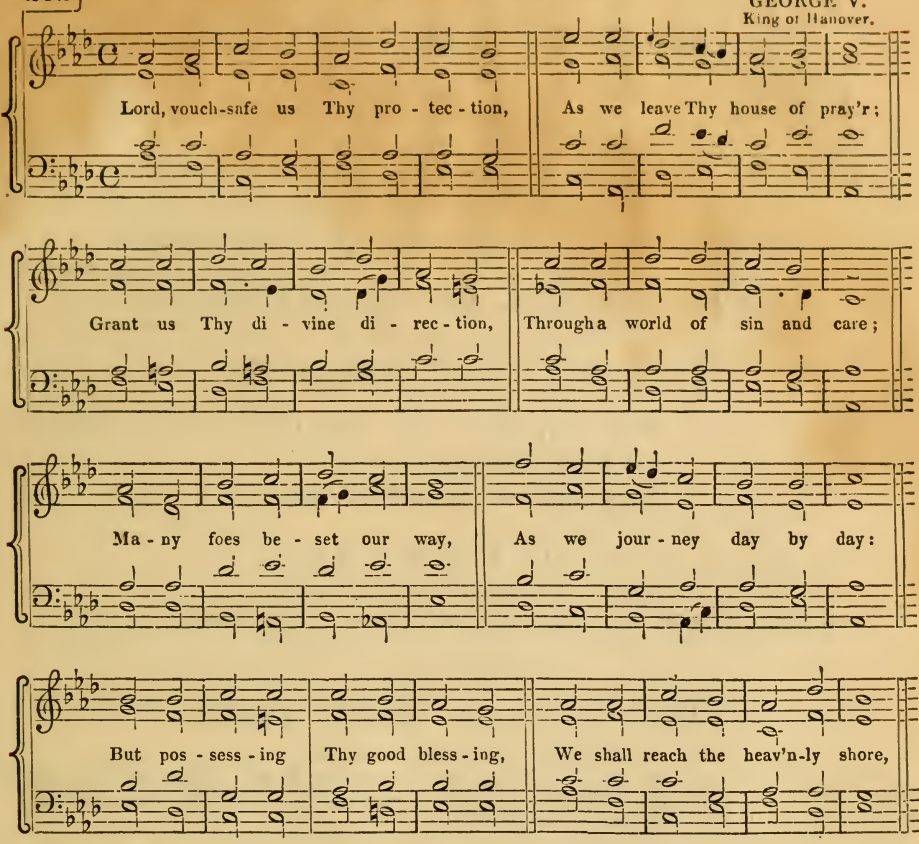
2nd Part.

251 8-8-8-7. or 8-7-8-7. KENNINGTON.† P. Maurice. D.D. 1853.



* Written for the Work, 1853.

† Used as a Doxology to C. M. Tunes.

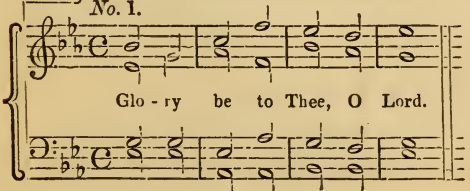
252 8-7-8-7-7-7-4-4-7-7. HANOVER PALACE.*

His Majesty
GEORGE V.
King of Hanover.

Lord, vouch-safe us Thy pro - tec - tion,
As we leave Thy house of pray'r;
Grant us Thy di - vine di - rec - tion,
Through a world of sin and care;
Ma - ny foes be - set our way,
As we jour - ney day by day:
But pos - sess - ing Thy good bless - ing,
We shall reach the heav'n-ly shore,
Where temp - ta - tions vex no more.

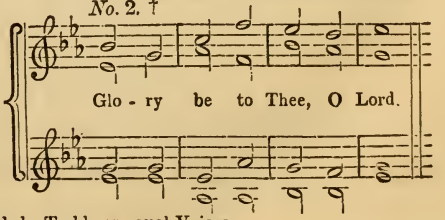
* From the 84th Psalm, performed at Buckingham Palace at the Baptism of Prince Leopold on the 28th of June, forwarded by Command of His Majesty from the Palace at Hanover in August, 1853, to be adapted for the work.

253 DOXOLOGY. P. MAURICE. D.D.

No. 1.



No. 2. †



† May be sung as a Sacred Round, by Treble or equal Voices.

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1.—THE JOYS OF HEAVEN. C.M.

COME, Lord, and warm each languid heart,
Inspire each lifeless tongue!
And let the joys of heaven impart
Their influence to our song.

2 Sorrow, and pain, and ev'ry care,
And discord there shall cease;
And perfect love and joy sincere,
Adorn the realms of peace.

3 The soul, from sin for ever free,
Shall mourn its power no more;
But cloth'd in spotless purity,
Redeeming love adore.

4 There shall the followers of the Lamb
Join in immortal songs;
And endless honours to his name
Employ their tuneful tongues.

5 Lord, tune our hearts to praise and love!
Our feeble notes inspire!
Till in Thy blissful courts above,
We join the angelic choir.

2.—PRAYER FOR HOLINESS. C.M.

OH for a heart to praise my God,
A heart from sin set free!
A heart that always feels thy blood,
So freely shed for me.

2 A heart, resigned, submissive, meek,
My great Redeemer's throne;
Where only Christ is heard to speak,
Where Jesus reigns alone!

3 A humble, lowly, contrite heart,
Believing, true, and clean;
Which neither life nor death can part
From him that dwells within!

4 A heart in ev'ry thought renew'd,
And full of love divine;
Perfect, and right, and pure, and good;
A copy, Lord, of Thine.

5 Thy nature, gracious Lord, impart!
Come quickly from above!
Write Thy new name upon my heart,
Thy new, best name of Love!

3.—THE LORD'S DAY. C.M.

FREQUENT the day of God returns
To shed its quickening beams;
And yet how slow devotion burns!
How languid are its flames!

2 Accept our faint attempts to love;
Our frailties, Lord, forgive;
We would be like Thy saints above,
And praise Thee while we live.

3 Increase, O Lord, our faith and hope,
And fit us to ascend,
Where the assembly ne'er breaks up,
Where sabbaths ne'er shall end;

4 Where we shall breathe in heavenly air,
With heavenly lustre shine;
Before the throne of God appear,
And feast on love divine!

4.—HAPPINESS OF THE SAINTS. C.M.

OH happy they who know the Lord,
With whom He deigns to dwell!
He feeds and cheers them by His word,
His arm supports them well.

2 He help'd His saints, in ancient days,
Who trusted in His name;
And we can witness, to his praise,
His love is still the same.

3 Oft in His house His glory shines
Before our wondering eyes;
We wish not then for golden mines,
Or aught beneath the skies.

4 His presence sweetens all our cares,
And makes our burdens light:
A word from Him dispels our fears,
And gilds the gloom of night.

5 Lord, let us then most highly prize
These tokens of Thy love,
Till thou shalt bid our spirits rise,
To worship Thee above.

5.—RESURRECTION THROUGH CHRIST. C.M.

BLEST be the everlasting God,
The Father of our Lord!
Be His abounding mercy prais'd,
His majesty ador'd!

2 When from the dead He rais'd His Son,
And call'd Him to the sky,
He gave our souls a lively hope
That they should never die.

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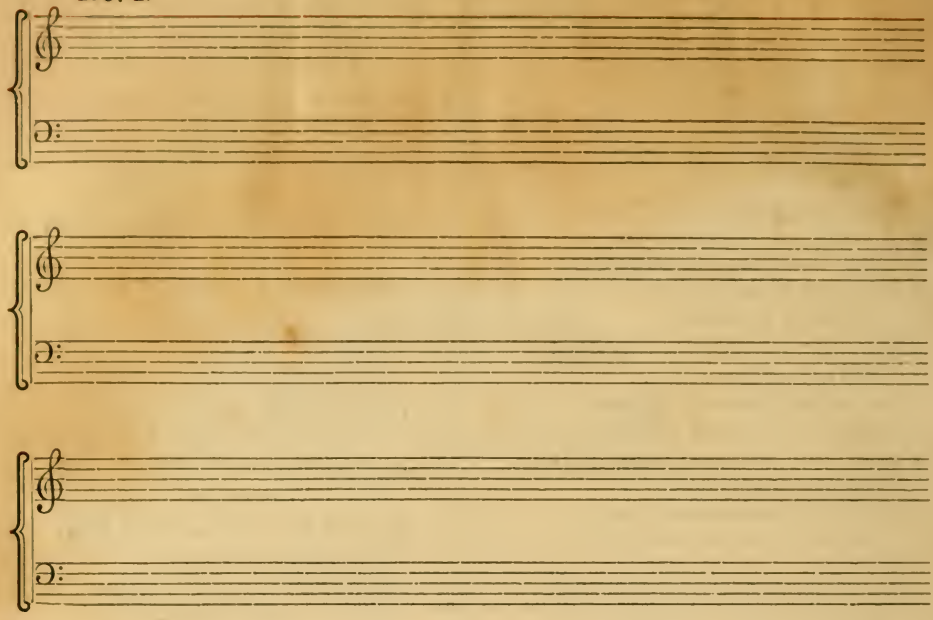

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